TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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JANE KENNARK.

We mourn the passing of Morello and Moretti, those two amiable hosts that for so long made us glad with their dishes of delight, their chicken casseroles of comfort that they spread before us with the graciousness of Italian courtesy that always made one feel a guest rather than a patron.

Had the parting come in any season but the Spring time when Tuscan cookery might seem a bit heavy in comparison with other things in market, our tears would fall like rain.

Stage people will mourn them both—but especially Morello, for plenty of stage people made their home in the rooms above the restaurant, and those who did so remained constant to the comforts provided for them in spite of the apartment hotels that went up on every side.

And each night in the dining room while the music played, one could see on every side manifestations proving the theory that actors never eat an absurd one.

But the passing of these two famous eating places marks a new era in the city's restaurant life. There was a time when the Italian table d'hote dinner was the most popular amusement in New York.

They flourished and sprung up on every side—little ones, big ones, bad ones and good ones. The eating of spaghetti was cultivated as one of the graceful arts; it was quite smart to rub the salad bowl with garlic and Chianti was the limit of devilishness, especially if one lived in Brooklyn, and had come to town for the dinner.

Nowadays we want Russian caviar—at $1.50 for the sandwich, French oysters, filet of sole à la Marguerite, strawberries and sherbet in a champagne glass and a Scotch and soda.

But we feel none of the old joy with which we religiously went through the numerous mysteries of the 50-cent table d'hote dinner with a small bottle of red wetness thrown in.

The Italian table d'hote restaurants were the nearest approach we have made here in town to the picturesque places in London and in Paris that have become famous for their dinners and for something more—a certain spirit of *camaraderie* that pervades them as though the ghosts of departed dinners and diners still lingered in the rooms.

It does not seem as though we should ever have anything between the stately stupidity of our fashionable Fifth Avenue dining rooms, some of them not even stately, and the garish, brassy, bad taste of our lobster palaces.

Our French restaurants are either absurdly bad, stuffy and small, or else they are offensively ostentatious and offensively expensive. At some of them the waiters are all bandits, and at one place the atmosphere recently became so charged with the spirit of illegitimate gain that the cashier thought he'd be in the game, too, and ran off with a Saturday night's receipts.

Our rathskellers have no atmosphere. This may be because the ventilation is so poor in many of them, and one sits under an artificial palm with an electric fan whirring over one's head, and orders exactly the same things that would be ordered in a chop house.

Famous actors and singers arrive here and ask where they can go to dine among interesting people; where there is good cooking, and there is only silence to answer them.

Interesting people are not lured by the usual New York restaurant. There is too much of the whoop la! Waiters are obtrusive and gabby instead of deferential and mum, and the orchestras thrust themselves out and hit you in the face.

There is no hope for us! Nothing can ever change it for, as a community, we support the vulgar, the sham, the show! Simplicity we couple with cheapness in the matter of dining.

There's an attitude that suggests disapproval if one prefers to dine on an orange and a cup of consommé. That you might have money to buy more food, and not choose to do so is a notion fit only for fools.

This is the era of muchness in everything. And our *restaurateurs* make rules for us. There is one place in town where they serve one game duck for two, but they will not serve two ducks to three persons.

Why? The waiter smiles contemptuously and shrugs his shoulders. We don't. That's all! See?

Out in the country places, up Westchester way and down in Staten Island, and even toward Sheepshead Bay, there are little inns that have as part of their furnishing the genuine welcome and courtesy with which the Italian restaurant keeper always fits his place.

But in town we are the limit in the matter of restaurants—where one, after all, should not go to be butchered by an inhuman band, stepped on and insulted and robbed by servants and expected to wear all one's best clothes at once.

I have been told of a chop house where men go—where the Whoop la! is discouraged, and the waiters aren't the whole thing. But it is probably a fairy tale! Such a place is impossible in New York! At all events, women can never taste its joy if they do exist. And a restaurant with only men at the tables must be a grim, cheerless sort of place—an Eveless Eden at best.

London abounds in restaurants that have atmosphere that adds to the delights of a pleasant dinner in good company. There is Pagani's in Great Portland Street, where the walls of one interesting room are scribbled full of famous autographs.

Mascagni has written the first bars of one of the airs from Cavalleria; Dumas has scribbled the opening bars of Funiculi, Funicula; Lamoureaux has written a little hymn of praise to the cook, and Ysaye has contributed some epigrams.

There are Phil May caricatures, and a picture by Marie. The names of Paderewski, Melba, Calvé, Tosti, De Lucia, Maupas, Jullia Neilson shine out—there are a host of them and the dinner is good.

In New York we confuse good fellowship and cordial enjoyment of people's society without frills, with cheapness. It is a mistake. Tremendous prices do not always aver tremendous merit, nor the contrary. But good prices should not bar desirable conditions.

At dinner once somebody asked Sybil Sanderson if the pearls she wore in one of the operas were real.

"Oh, no!" she said, "I hope you don't think I'm so bad as that!"

The cheapness of the table d'hote dinner that the Italian restaurants served was always a marvel to Americans.

But the art of Italy is in the heart and brain of the Tuscan chef, just as the sunshine of Italy seems to linger in some of their poetically named wines.

There is a mystery in Italian cookery which we do not understand until we study it and learn that the Italian dinner is founded on a trinity—bread, fruit and wine. Meat and fish are only accessories—not so necessary nor so desirable as salad and cheese.

Then the French cook is a wild spendthrift in comparison with the Italian. The Italian spaghetti and pastes which constitute the most substantial part of their dinners are very inexpensive.

Their desserts are never elaborate, but are nearly always composed of fruits. They put cheese in everything from the soup to the salad dressing, and their soups are marvelously spicy mysteries—not like any other pottage in the world.

Then the Italian is very fond of picture dishes. Here the decorative instinct asserts itself, and he makes a salad of cold fish look like a sunset on the Bay of Naples.

But in a country that has never accorded an enthusiastic welcome to his race, the Italian host has taught us a lesson in what true courtesy means from a hotel keeper to his guest. We mourn our loss!

Both Signors Morello and Moretti had hosts of friends among the people of the theatre. They advertised the excellence of the favorite dishes prepared at each place during many a one-night stand in jay towns where the dinners were bad.

They looked forward to a return to town where Mignonette sauce might be had with one's raw oysters, and where the people of the stage were always given the best that the house afforded.

The stage has its favorite churches and priests, and its choice never falls on the unworthy. The stage favored these two hosts and their dining rooms and are sad at their passing.

If ghosts do haunt deserted banquet halls, then many of the spooks who walk in the vacant rooms of the departed ones will wear the sock and buskin and make merry again over the golden hours of daytime and of dark spent under these friendly roofs.

THE MATINEE GIRL.

IRISH PLAYS.

The Irish Literary Society of New York, which was recently organized, will present at Carnegie Lyceum on Wednesday and Thursday of this week, as has been announced in THE MIRROR, three original Irish dramas by W. B. Yeats, the Irish poet, with a picked cast composed of professional actors.

The first of the plays is The Pot of Broth, in one act. It deals in a humorous way with the manner in which a shrewd and wide-awake beggar gets his dinner from a stingy housewife by means of a magic stone warranted to produce anything that its possessor desires.

The second play is Cathleen-ni-Hoolihan, a one-act play dealing with the troublous period of 1796, the bewitching of a young man on the eve of his wedding by Cathleen-ni-Hoolihan, the spirit of Ireland, and his leaving his bride-to-be to fight and die for his country on the morrow.

The third play is The Land of Heart's Desire, which created such a favorable impression here on its previous representation at Wallack's Theatre some two years ago. For the latter play the society has been fortunate in securing the child actress, Mabel Taliaferro, whose origination of the fairy child in the production here two years ago was regarded as a consummate bit of poetic characterization. Among others who will appear in these three plays are Mrs. Mary E. Barker, who for a decade of years was associated with the late Dion Boucicault in his Irish dramas; Nora O'Brien, lately of Mrs. Le Moyne's company; Dorothy Donnelly, who has been for the past season leading woman for Mr. Robert Edeson; Frank McCormack, stage-manager for Mrs. Fiske in her production of Mary of Magdala; William P. Kitts, Moira L. Ray, and others.

The society has secured the services of Henry F. Gilbert, the composer, of Boston, who will give for the first time his overture founded on Sir Samuel Ferguson's "Lament of Dierdre," and who will also conduct the incidental music of the plays.

These plays, together with Mr. Yeats' Hour Glass, were recently given by members of the Irish National Theatre Society in London under the auspices of the London Irish Literary Society.

"THE THEATRE" FOR JUNE.

To *The Theatre Magazine* for June Bronson Howard contributes an appreciation of the late Stuart Robson. George Ade explains why writers of light opera do not follow the Gilbert and Sullivan models, and there is a noteworthy interview with Tommaso Salvini in which the great Italian player admits he is weary of acting and speaks in glowing terms of his son Gustavo. The month's interview is devoted to Edith Wynne Matthison. Another article, entitled "From Trilby to Tolstoy," describes the stage career of Blanche Walsh. The pictures include full pages of Kyrle Bellew and Miss Robson in Romeo and Juliet; well-known stars in their dressing-rooms; Blanche Ring in a new role; Edith Wynne Matthison, Eleanor Robson, and Blanche Walsh. There are also scenes from As You Like It, Romeo and Juliet, There and Back, A Fool and His Money, The Runaway, Skipper and Company, My Lady Peggy Goes to Town, etc., and portraits of Frank Moulan, Creston Clarke, Florence Rockwell, Helena Frederick, Josephine Cohan, Gustavo Salvini, George Ade, Sydney Herbert, Edward R. Mawson, and Doris Mitchell. A portrait of Edna Wallace Hopper adorns the cover.

THE GREAT HUMAN LUBRICATOR

for parlor, kitchen, shop is "Orangeine," saves hours of time and suffering.

NOVELTIES AND ANNOUNCEMENTS IN MACBETH.

After reading the article, "A Glance at Lady Macbeth, and a Consideration of the Actor and His Relation to the Shakespearean Interpretation," by Arthur Stringer in THE MIRROR of April 11, I feel prompted to write a few lines to show that Shakespeare introduced no novelties when he produced the characters of the Witches in his play of Macbeth. We as members of the theatrical profession and students of Shakespeare, in this twentieth century are very liable to imbibe the spirit of the times and forget the dignity of our calling, and fail in our study of characters to put ourselves in the author's place and see from his standpoint, which one must do to rightly understand and act Shakespeare; and when we do that criticism is merely an expression of the critic and has weight only as such.

There are minor incongruities in Macbeth, but that is all. None of our great students of Shakespeare, Furness, Dowden, Hudson, Rolfe, and others have ever found any. I have sat under the instruction of some of them now for over three years, and hence I feel that I can speak with authority when I say that Shakespeare introduced no novelties. He dipped his pen in an ocean of knowledge as deep as God.

And the actor in interpreting Shakespeare will live in the history of the stage just to the extent that he is able to drink of this knowledge. Mrs. Fiske has drunk of this cup of inspiration. She sees not only with the mind's eye, but with the soul's eye, and we shall look forward to her production of Macbeth to be one in which there will be no novelties found.

The witches form the pivot on which the whole play turns. They are the power behind attaining the crown of Scotland, which Macbeth and Lady Macbeth are so jealous to possess. Macbeth and Lady Macbeth are one in their love and devotion to each other, and they both surrender themselves, body, mind and soul, into the hands of the witches.

"I will, and betimes I will to the weird sisters," says Macbeth; also in his letter to Lady Macbeth, after the interview with the witches, he writes: "They met me in the day of success, and I have learned, by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further they made themselves air, into which they then vanished. While I stood wrapped in the wonder of it came missives from the king, who all hailed me, Thane of Cawdor, by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with, hail king that shalt be! This have I thought good to deliver thee, my dearest partner of greatness, that thou mightest not lose the dues of rejoicing by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell." (Act I, Scene 5). And then, shortly after reading it, Lady Macbeth exclaims: "Hie thee hither, that I may pour my spirits in thine ear and chastise with the valor of my tongue all that impedes thee from the golden round which fate and metaphysical aid doth seem to have thee crowned withall." And then, when she hears the announcement of King Duncan's coming arrival that night, she climaxes all by that invocation, "Come, come, you spirits that tend on mortal thoughts, unsex me here, and fill me from the crown to the toe top full of direst cruelty! Make thick my blood, stop up the access and passage to remorse, that no compunctious visitings of nature shake my fell purpose, nor keep peace between the effect and it! Come to my woman's breasts, and take my milk for gall, you murd'ring ministers, wherever in your sightless substances you wait on nature's mischief!"

Macbeth shows his absolute faith in the witches' prophesies up to the time he meets Macduff on the plain of Dunsinane. "Macbeth shall never vanquished be, until Great Birnam wood to high Dunsinane hill shall come against him" (Act IV, Scene 1).

I think I have quoted enough to show that the wierd sisters are the operating force in Macbeth and the characters Macbeth, and Lady Macbeth, through the love Macbeth bears her, holds him under the spell of this power by her will.

Judging the play from this standpoint, there are no perplexing questions or incongruities of any "pith and moment," and if Macbeth is not judged from this standard—had the witches been left out—it would have been a miserable failure and forgotten after the first night of its production at the Globe Theatre, nearly three hundred years ago. The witches are living expressions (not novelties) of what every true artist knows to be working forces in the world.

CHARLES D. RICH.

A SUMMER SCHOOL FOR TEACHERS.

The Summer School of the South, at Knoxville, Tenn., has instituted for the broader musical training of teachers a strong department which will be conducted by instructors widely known in the educational world. Professor C. H. Congdon, a graduate of the Mansfield State Normal College, will give three courses in the study of the child in connection with the study of song, the end to be attained in public school music with special attention to voice training, expression, sight singing and chorus drill. There will also be a special two weeks' course by Mari Ruef Hafer, an authority in kindergarten music and the value of rhythm. This course will include the training of children's voices, breathing and vocal exercises, the development of rhythm illustrated by games, rhythmic movements and marches with class demonstration. Mrs. Robert D. Allen, director in the free kindergartens of Louisville, will also give a six weeks' course in the use of rhythm in the kindergarten. Professor Herbert Edmund Hutchinson, for ten years supervisor of music in public schools in Ohio, will offer work especially helpful to the public school teachers in voice training; and Caroline P. McMakin, supervisor of music in Spartanburg, S. C., will give several practical and valuable courses. Miss McMakin emphasizes ear training, tone matching and dictation, and will illustrate the work with a practice class of children. Mr. Vernon d'Arnalle, baritone, will give a series of illustrated lectures on musical interpretation and the origin and development of song. In addition, Professor Parsons, the director of music at the University of Tennessee, will give private lessons to any teachers who may desire. An orchestra will enrich all the programmes.

LEON HERRMANN TO SAIL.

Leon Herrmann will sail for Paris on the *Savoie* on June 4, returning about Aug. 4. Mr. Herrmann has a permit from the Prefect of Police to visit the catacombs of that city. He intends making a careful study of these historical Parisian landmarks, as he will prepare an illusion, the scene of which will be laid in the catacombs and will be known as The Mystery of the Catacombs of Paris. This illusion Mr. Herrmann intends to make an important feature of his work next season. He will open early in August and will play a four weeks' engagement during the Winter in New York city. The illusion he is preparing will have its first presentation in this country and will have special scenery and involve fifteen persons.

CUBS.

The heirs of George Rapp, founder of the Harmony Society, will file a suit against John S. Duss, sole trustee of the Harmony Society, and all others connected with the attempted sale of the property of the society in Beaver County, Pennsylvania, alleging conspiracy on the part of the defendants.

Gustav Weinburg will next season be starred by the Dearborn Theatre Amusement Company, of Chicago, in their production of The Storks.

Sam Bernard and Hattie Williams will sail for London to-morrow (Wednesday) on the *Philadelphia*.

Hermione De Ver has signed for next season with Atkinson's Eben Holden company.

Ethel Brandon has been specially engaged by Kate Claxton to play Henriette in The Two Orphans during the week in which the piece will be seen at the West End Theatre.

R. H. Burnside has been engaged by George R. White to stage Sergeant Kitty, James Horan and A. Baldwin Sloane's comic opera, in which Grace Cameron will star.

An outdoor smoking-room has been provided at the Broadway Theatre for the patrons of The Prince of Pilsen.

Charles Barrington, who has closed with Elmer Walters' A Millionaire Tramp company, has been specially engaged for the role of Pete Deffenbach in Jule and Elmer Walters' production of The Buffalo Mystery.

L. H. Cunningham, manager of the Marvin Theatre, Findlay, Ohio, has accepted the management of Macbeth Park, at Lima. Mr. Cunningham will remain in Lima until Aug. 1, when he will return to Findlay to prepare for the opening of his theatre.

FRED STONE

As the Scarecrow in the Wizard of Oz.

BIRD TALK.

"Certain things go without saying" the tragedian mentioned.

"They do," said the fat comedian, "notably whiskey."

"I was invited to the recent banquet of the American Dramatists' Club"—

"And you went without saying by your leave, and by deed alone," said the tall man.

"We're off," said the fat man.

"The subject under discussion was 'the national art theatre.' In common with many others, I shared the conviction that this being a movement generated and promoted by a body of American dramatists, the word national must of necessity have a local application. Naturally, I thought, these clever gentlemen have in mind two objects, or subjects—i. e., the American nation and the American dramatist. As a good American, with the accent on American, and as a firm believer in the ultimate dominance of its art and its literature, I found little, aside from Mr. Delmonico's menu, which was excellent, to arouse the enthusiasm of the American dramatist.

"The guest of honor was a foreigner, whose rather perfunctory address, read from manuscript, contained much about Goethe, and Shakespeare, and Schiller, and Molière. It also resurrected that moss-grown myth, the superiority of the foreign stage and foreign methods in the matters of detail and ensemble. But it contained no reference to an American (i. e., national) drama, or an American dramatist. The gentleman's assertion that our leading actors would cheerfully accept engagements in such a 'national art theatre' as he outlined for less salary than they could command elsewhere, simply for the honor of the association, will probably cause Messrs. Drew, Hackett, Crane, Miller, Bellew, and Mesdames Marlowe, Fiske, Barrymore, Adams, et al, to smile blandly. The national art theatre that begins by figuring out a profit on annual subscriptions alone and then asks the actors to play for cut salaries will not strike many sympathetic chords in this land of the free and home of the hustler. Mr. Conreid has been many years in this country. At the Casino and on the road he has given convincing proof of his skill as a stage director. At the Irving Place Theatre he has given us many famous European artists. He has given many creditable but no great productions. He has also given us 'legitimate' productions that rivalled one-night stands West of the Missouri. But he has not yet amalgamated. He still hears through German ears and sees through German eyes; and just what the American drama and the American dramatist have to gain through his subsidized productions of Schiller, Shakespeare, Molière, and Goethe we shall probably learn at the next meeting of the American Dramatists' Club."

"Schiller is the guy that wrote The Robbers, isn't he?" asked the comedian. The tragedian assented.

"Charles De Moore was McKean Buchanan's great part," continued the fat man. "And heavens! how he did rip 'em up the back in the fourth act. One night, I think it was in Rogersville, Iowa, he threw Francis clean over the footlights. He lit on the bass drum, rolled through the door, down under the stage, into the music-room. The audience thought it was part of the play and insisted on having it all over again. Pardon this digression." "I thank you, rather, for the breathing spell," said the tragedian. "After the manner of the clown and his donkey between turns at the circus, as it were," suggested the tall man. "Exactly," said the fat comedian. "I stand for the clown, leaving to you your original character." The laugh was on the tall man, and the tragedian continued.

"An American dramatist of distinction, Augustus Thomas, spoke to the point in the main, though I am not quite clear as to what benefit would accrue to the American drama or the American dramatist from having Mr. Morgan play Macbeth, Mr. Lackaye Shylock, and Miss Marlowe Juliet and Rosalind, as suggested by Mr. Thomas. This with no discourtesy to the artists named, who would doubtless give excellent performances of those various characters. The energetic manager who ridiculed the theories and statements of the various speakers, and ended by saying he would give a check for a thousand dollars, got the biggest ad. of any one present—whether he gives the check or not.

"The general trend appeared to be that the theatre is, or should be, a moral and educational factor. The chief speaker dwelt upon the comparative merits and influence of the theatre and the church as educators and moral forces in the community. It is a thesis which our little trio has before discussed and combatted. Twenty-two years ago, before the princely generosity of the founder of The Players made it possible for us to dine and chat in this cosy grill-room corner, when our shop talks were held under the awning on Union Square, we frequently discussed 'the mission of the theatre.' Just about that time Sir Henry Irving (he had not received the prefix then) met in friendly discussion some eminent canons of the established church. One of the latter, a famous bishop, said he believed the church should patronize and encourage 'a purified drama,' as a 'high moral teacher.' This moved me at that time to voice the following sentiments, which two decades of varied experiences and reasonably intelligent observations have not caused me to renounce: 'The drama belongs essentially to the domain of art, not ethics. The actor and his art have their sphere—a sphere that has nothing in common, and nothing necessarily in conflict with the theologian or the inculcator of morals or philosophy. The church and the school house are inherent parts of our civilization. The drama and kindred arts are necessary products of our culture. The representation of the beauty the pathos, the poetry, the sublimity in nature and in human character is the legitimate aim of art, and when this is successfully consummated there must of necessity be a moral of greater or less significance. But when the artist deliberately constructs his work with a view of pointing a moral, he violates the canons of art. Emerson says:

"'If the eye was made for seeing,
Then beauty is its own excuse for being.'

"And Tennyson in like strain sings:

"'O, to what uses shall we put
The wild wood flower, that simply blows,
Or is there any moral shut
Within the bosom of the rose?'

"I think it an assertion susceptible of proof that no truly great work of art has for its purpose and main characteristic a definite moral lesson capable of being expressed in didactic form. All such works appeal to the sense of the beautiful or the sublime. A great tragedy moves us to wonder, pity, terror; it excites strong emotions and produces a peculiar exaltation of spirit, which may, indeed, exert a powerful moral effect, though it was not the immediate end proposed by the dramatist. People go to the theatre for diversion, excitement, amusement. They want to be lifted for a time out of the dullness or the pettiness of routine; out of the atmosphere of daily life into a region of poetry, romance, adventure. They want to escape for a time from dull commonplace realities, to be refreshed by glimpses of an ideal world, fairer and brighter than that in which their daily lot is cast. If it is the legitimate object of our art to strengthen or to teach, that object must be attained indirectly. Its first and nearest object is to charm and to delight. That dramatist or 'reformer' will live unrecognised and die unsung who writes or produces from the mistaken thesis that a play should be a sermon in disguise."

The tragedian sipped his Pommard, the tall man nodded approvingly, and the fat comedian scratched his chin with a far-away reminiscent look in his merry eye. "We began by conceding," he finally ventured, "that certain things go without saying; to which let us add that there is nothing new under the sun, that history repeats itself, and any other old overworked fragment of antique wisdom in parable that suggests itself, not omitting the one about truth being stronger than fiction. This does not necessarily mean that your theories are fictions; quite the contrary, as I am about to demonstrate. This by way of emphasizing your main proposition, viz.: A play should not be a sermon in disguise. I trust you gentlemen will pardon the personal element which must enter into the historic incidents which follow." The tragedian said that he had found the most interesting incidents in history to be autobiographical. The tall man ordered cigars, and having carefully lighted his own closed his eyes with a look of resigned resignation. The fat man ignored the slight and addressed himself to the tragedian. "It's funny how incidents, in themselves unimportant, assume significance in the light of subsequent revelations." "Heavens!" said the tall man, opening his eyes, "have you reached Revelations already? I must have slept through Genesis and the flood." "Go to sleep, little boy; we are discussing art and ethics; your cranial development cannot grasp even the genesis of these abstruse propositions. Sleep on, sweet child; will wake you at curfew. What I want to say was something like this. Concrete conditions, that have been for years unaccountable, are made clear in an instant by an abstract proposition."

"The tardy opening of the mental vision," suggested the tall man.

"No, simply a different point of view," said the tragedian.

"Speaking of point of view," said the tall man, "I want to tell you one of Sidney Rosenfeld's before some one else springs it. Some years ago there was a pretentious production on Broadway of the light musical piece, Orpheus and Eurydice (?). Quite a celebrated maker of theatrical shoes, a German by extraction, supplied the foot gear for the chorus. Sidney met him the day following the production and asked him how he liked the opera. 'Obera, hell! Vet ver an obera is dot! Dey kept all de time standing behindt de glouds. You couldn't see der feet at all.' Pardon the interruption," said the tall man.

"The shoemaker had reached the genesis of criticism when he found his revelations in the clouds," said the tragedian. And this sally served to put the trio *en rapport*.

"The harrowing tale which your art and ethics essay recalls," continued the fat comedian, "occurred during the early seventies, in a little town in Michigan. It was Garry Hough's regular Summer tour. We usually played under canvas, but occasionally hired the town hall. We were doing The Seven Sisters, and we had a full ballet of six Detroit dining-room girls. One day Garry got a letter from the advance man telling him that the next stand, which he had just reached, was in the wild throes of an evangelistic craze. A 'reformed actor,' with long hair and hollow cheeks, who had been stranded in a nearby town, was working the evangelist rag. He had 'em going in great shape. All the married men in town were doing their own cooking, while the women were down at the rink soul saving. The preachers had all joined in in self defense. One of the evangelist's strong points was to score the theatre. Our printing was up with a lot of stock wood cuts of amazons, devils, soubrettes and girls in tights. He demanded that they be torn down. He told 'em of the princely income he had thrown aside in renouncing the stage and its temptations to go into the redemption business. Garry took the first train for the town. He knew his man. He collared the evangelist after he had done his stunt, and they took a sprint for a mile or two down the tow path of the canal. Garry found that the collections ran about $15 a day, and the evangelist had to whack up with the three churches in town who were helping him whoop it up. A deal was closed. Garry was back with the company early next morning. He dug up an old book of "The Drunkard; or, the Fallen Saved," and we all copied out parts and began rehearsals. The next day the evangelist cast an anchor to windward. He told 'em that the theatre was not inherently bad. There were good plays and bad plays, as there were good books and bad books. That for years he had struggled to elevate the stage—to make it a high moral teacher like the church, as it had originally been. He rejoiced that at last the struggle and the dream of his life was about to be realised. Mr. Hough, the well-known manager, whose company was advertised to appear in town next week, had, unknown even to him, the speaker, been for some days an attendant at these services. He had been saved, and even as he spoke the flaring pictures upon the fence opposite the court house were being posted over with old newspapers. The entire character of his company and plays would be changed. And to prove his own sincerity he would lend his personal services to this great moral reformation. Instead of The Seven Sisters, with its display of shameless women, there would be presented a beautiful and touching moral lesson, in five tableaux, called The Fallen Saved, and he himself would appear as the Good Samaritan in the noble sermon of action. He felt he could in no better way serve the cause. Therefore the meetings at the rink would be discontinued after Saturday night, to be resumed, in new and impressive form, on Monday evening under Mr. Hough's canvas, on the vacant lot in the rear of the school house. There were two 'wrecked geniuses' in this, as in most towns of its size. One was the son of a widow, prominent in local society. He had graduated at Ann Arbor two or three years previously. He hadn't yet decided to what walk in life he would lend his name and talents. Meantime he let his hair and whiskers grow, hung out principally around the tavern bar, cultivated the blase and cynic, and occasionally wrote some 'poetry' for the *Weekly Vindicator*. Women said 'What a pity! How brilliant, if he only wouldn't drink! But I guess he's going like his father.' The other specimen was a lawyer, whom everybody called Judge. He had once been elected to the Town Council and once been elected to the Town Council and once Justice of the Peace. But he had not been sober within the memory of the oldest citizen. He was a good stump speaker, of a class well known in small Western towns. A candidate for Governor once spoke in the town, and the Judge introduced him, saying among other notable things that it was the proudest moment of his life. The Judge and the widow's son were chums. The bond between them, so far as the Judge was concerned, was obvious. The Judge was always broke, and the other fellow wasn't. The evangelist, urged on by all of the women in town, had made a dead set for this pair, and he had won out. The Judge had gone forward, cried, made a speech, and then led the young man up. The latter couldn't speak, but he recited a poem written for the occasion. Both of them had actually been sober for a week. Their reformation was the talk of the township, and clinched the popularity of the evangelist. Our opening house was a compliment. Uncle Garry's business sagacity. People were there who had never seen a show before. The three clergymen occupied front seats. When the Judge and the poet entered, with firm step, heads erect, and manifestly sober, they were the observed of all observers. The ministers and some ladies actually gave them a reception. The Judge smiled amiably, and the poet posed solemnly. I should have remarked in passing that at this time I had not developed those unique talents that have since placed me among the supposed funny men. I still considered myself a tragedian, or at least an emotional lead. On this occasion I was to play Edward Middleton, the fallen who was saved."

The tall man groaned and the tragedian looked serious.

"The first act ends with the marriage of Edward and Mary, the village beauty and pride of a widowed mother. We wound up with a country dance, which enabled us to wring in our six ballet girls with stunning effect as village maidens. Then at the finish Edward and Mary knelt, while the girls and boys circled round 'em covering them with tissue paper roses. This scene created great enthusiasm. The clergy led the applause. The Judge stood up and cried 'Bravo!' Then the Judge and the poet went out together. As the curtain went up on the second act the absentees resumed their seats. The Judge fairly beamed. The poet looked, if possible, more bilious than before. The shadow had fallen upon the Middleton home. True, there was a little Middleton to make things lively, but the demon alcohol had commenced to get his work in. Edward entered with his hair down over his eyes, his hat on the back of his head, and other well remembered evidences of moral decadence. The act ended with Edward pushing from him his weeping wife and child, and rushing out to join the gang. There was no applause. The stillness was absolutely thick. The Judge's face was serious and the poet's imbecility became intensified. They went out together thoughtfully. When they returned the Judge's face was funereal. The poet, on the other hand, had woke up. He gave a smile of recognition to several friends, including the clergy, and winked at the chambermaid from the City Hotel. The third act is where the hero, covered with rags, lying on a pile of straw in an old shed, sees all sorts of things. This was where I was to beg 'em. And I did. I acted all over the stage seven or eight times. And when I had seen everything that I could think of, and reduced my voice to a hoarse whisper, I drew forth the fatal phial of poison. This is the cue for Mr. Romaine, the philanthropist, played by the evangelist. As he entered there was a momentary flutter of expectancy, then an awful stillness. He seized the uplifted phial, dashed it to the floor and exclaimed in sepulchral tones, 'Wretched man! take not your life, but mend it.' Then he recited his little Sunday school piece, during which I clung to his wabbly knees, sobbing convulsively. Then I raised my right arm aloft and gave utterance to that familiar classic, 'I'll never touch another drop of the poison as long as I live.' This scene must have been convincing, for the evangelist looked through the peep hole and said that all the women were crying. Then I looked and saw the Judge and the poet and many others going out. The fourth act curtain rises on the reclaimed drunkard's home. His face is clean, and he has on a clean biled shirt and a suit of store clothes. His happy wife and child are on either side. Also the philanthropist. Then the sheriff enters to foreclose the mortgage on the farm and drive the widow out into the cold world. The philanthropist explains his peculiar propinquity, and the low com. throws the sheriff through the paper window. A moment or two later props. works the glass crash outside. Then the village lads and lasses enter and stand around and look at the audience. The lads wear Swiss braces and the lasses adhere to the established New England custom of skirts to the knees and pink cotton fleshings.

"The evangelist went out and made a speech, urging them to come to-morrow night. This was part of his contract with Uncle Garry. When I got around to the City Hotel after the show the big bar-room in the rear of the office was crowded. The Judge was holding up the lower end of the bar. The poet was beside him. The Judge was expatiating. 'Gentlemen, this is on me.' Then the poet paid the bill. 'Yes, gentlemen, as I was sayin', events of this kind should be celebrated. I don't know when I have been so moved as by this beautiful moral lesson placed before us to-night. Each act was a sermon—thanks, same as las'—I don' know which act I liked best, but they all affected me the same way. The happy union of two loving hearts at the end of the fust act recalled memories of my youth, and my young fren' and I went out and looked at the stars. Then, in the second act, when that noble young man began to yield to the fell tempter, my heart throbbed with emotion. I was compelled to once more commune with nature. And in the third act, where, covered with rags and straw and other things, his fevered brain pictured all sorts of things, I suffered with him. I've had 'em. But I knew the change would come, and it cheered me as I wandered from this spot back to that tent to see the las' act. Can I ever forget the beautiful picter of that las' act? No! The memory will ever linger to solace and to cheer me. Gentlem', le's 'ave 'nother.'

"At 1 A.M. the town marshal found the poet and the Judge hanging on to the bar by their chins. He detached them gently, and, one on either arm, steered them to their homes.

"If I have dwelt at too great length upon this bit of almost forgotten history, it is because it appears to us to strengthen your premise that the drama is not intended to teach moral lessons in didactic form."

"Possibly," said the tall man, "It was not so much the play itself as it was your acting of the principal part that undid the work of the evangelist."

MILTON NOBLES.

GERMAN PLAYS OF THE PAST SEASON.

From a Literary Point of View.

A significant feature of German literature at the present time is the predominance of printed plays, both old and new. For the time being the tables are turned on fiction in the form of novels, and it is to plays we must look for those dynamic ideas on which literary progress depends. There is to-day a wider public for plays than existed a few years ago, and a play of merit runs into as many editions as a popular novel.

In looking over a dozen of the most discussed dramas of the past season I have found them not very satisfactory reading. It would seem as if writers who were in the literary movement some years ago are now lending themselves to work which would attract little attention were it not for the name behind it. Ludwig Fulda's Kaltwasser is about the same in quality as the plays with which he began fifteen years ago; Max Dreyer's Im Tal des Lebens shows no conspicuous advance on his previous work, and Max Halbe's Walpurgistag has almost as little literary significance as Otto Ernst's Die Gerechtigkeit or W. Meyer-Förster's Alt Heidelberg—the latter the most frequently played drama of the year. Ernst von Wildenbruch has produced a glittering iambic tragedy, König Lawrin, which shows the same talent for probing the real springs of human action as did his earlier historical dramas. I must confess to having received more pleasure from an unambitious comedy of Bavarian provincial life, Die Rhönbahn, by Ludwig Thoma, than from many of these plays of accredited dramatists.

But one recent German drama deserves closer attention—Der Arme Heinrich, by Gerhart Hauptmann. Since Vor Sonnenaufgang, Hauptmann's reputation has passed through many vicissitudes, and the coterie of admirers which has remained faithful to him from first to last is not a large one; the public that was attracted by Die Versunkene Glocke looked askance on the realism of Fuhrmann Henschel and De Rote Hahn, and the admirers of these plays were inclined to regard Hauptmann's poetic dramas as backsliding. Now comes Der Arme Heinrich, a drama in verse based on the mediæval legend by Hartmann von Aue, which Longfellow and Rossetti have made familiar to English readers: and it pleases neither party. But Hauptmann, more than any other dramatist of our day, has to be judged carefully and *sine ira et studio;* he sees clearly the way he must go, and he is determined to go that way in spite of public and critics: he has fought from the first against the stereotyped conventions of the theatre, and his last play is again an attempt to widen the domain of the modern drama. Der Arme Heinrich is undramatic—that is the first impression that one receives on reading it. The poet has avoided all that is "of the theatre," and even the culminating scene of the story, where Ottegebe is ready to sacrifice herself to heal her master's leprosy, and the leper, who sees her lying on the dissecting table through a chink in the wall, commands the physician to stay his hand and let her live—this, the most effective scene in the play, is only narrated. But Hauptmann had assuredly his reasons; he avoids the outward conflict in order to concentrate the attention of his audience on the inner, psychological one; he sacrifices everything that he may reconcile the supernaturalism of the saga with modern rationalism. This he has achieved by recourse to poetic mysticism; his work, rightly judged, is a mystery-play of love. On the stage the success of Der Arme Heinrich has been equivocal; but the play is a gain to German dramatic poetry.

I hear that Gustav Frenssen's novel, "Jörn Uhl," has been dramatized and is to be produced at a Berlin theatre. Since Sudermann's drama, Die Ehre, no work has taken such a strong hold on the German public as this novel, and from the fact that a New York library ordered five hundred copies to meet the demands of its clients it may be inferred that "Jörn Uhl" is also known in America. A popularity so extraordinary is apt to awaken suspicions as to the quality of the book—"Man sollte immer misstrauen," said Hans von Bülow once, "wenn die grosse Herde Beifall blökt"—but "Jörn Uhl" is undeniably a clever novel and good in a way that would not be expected to make for popularity. There is in the life of this German peasant, who fights his way through adversity to freedom and happiness, a sincerity which holds the reader fast in its grip; Jörn himself is one of the most poetically conceived and at the same time one of the most living figures that have appeared in German fiction for many years. But when I have acknowledged so much I have said all that can be said in favor of the book. I fancy it is too full of episodes and too discursive in character to make a good play. The story is not sufficiently compact and the construction is conspicuously defective. "Jörn Uhl" is really a glorification of the province and provincials for which several of the writers of the day are making active propaganda.

During the past season foreign plays have been also well to the fore. Maeterlinck's Monna Vanna has been given from one end of Germany to the other, Oscar Wilde's Salome has met with an understanding in many theatres which it never could have found in England, and at the present moment the most interesting drama on the Berlin stage is probably Nachtasyl. The Berlin police authorities have been creating much ill-will by the exercise of their rights as censors, and Herr Sudermann has brought the wrath of the leaders of criticism upon his head by a series of articles on "Die Verrohung der Kritik." That Herr Sudermann had cause for defending the "Schaffenden," and that he showed courage in himself taking up the cudgels, is not denied; but the public might have been left to form its own judgment as to whether the criticism in question was too drastic or not.

HOWARD PAUL.

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IN OTHER CITIES.

SAN FRANCISCO.

I wish White Whittlesey's mother and sister could have been witnesses of the cordiality with which Golden Gaters massed at the Alcazar May 18 to greet Whittlesey's return for the Summer season, not as a leading man (as he has heretofore appeared) but as a big, Ducktype star in the Alcazar Stock co. The welcome was so spontaneous and so sincere, the house was so beautiful and so beautified literally, literally, literally (the stage) and the curtain calls so unmistakably sincere, that Whittlesey can be classified properly as an overcome. His first minute on the stage was the ovation. His first minute off the stage was the ovation. His first minute on the stage was the ovation. His first minute off the stage was the ovation. His first minute on the stage was the ovation. His first minute off the stage was the ovation

[illegible] will rank. Peters, a new play by Mr. [illegible] will be the attraction at the Bijou Opera House next week. The Lyceum season at the Auditorium will close June 13. Mrs. Fiske will be the attraction at the Grand Opera House next week. Mrs. Fiske will present a new play by Mr. Langdon Mitchell, entitled Becky Sharp. Alan Wilson, who has been a member of Chase's Comedians for the past season, will go with Lew Dockstader's Minstrels next season. Mr. Wilson will be the principal comedian with the Dockstader organization. Mr. Wilson has been engaged by William A. Brady to play the part of Lord Dolmedy in the forthcoming production of "Classmates." The Grand Opera House, Valley Falls, is booked for Furthcoming attractions.

HOWARD C. HILLIARD.

DENVER.

During no other week this season have we enjoyed such a rich musical contrast. Two of Gottlieb Hinkel's [illegible] have been offered our discriminating [illegible] Mr. Hinkel, who has not been heard in Denver [illegible] Mr. Hinkel's Broadway, May 24-30, with [illegible] Mr. Hinkel's company will be composed of [illegible] Mr. Hinkel's Opera House, May 31-June 6, with [illegible] Mr. Hinkel's company will be composed of

CORRESPONDENCE

ALABAMA.

MOBILE.—PARK THEATRE (H. McDermott, mgr.): The Rivers Baron, matinee by F. L. Owens, May 25-30; performances and business satisfactory. Leah Russell co. 31-06.

CALIFORNIA.

LOS ANGELES.—THEATER (H. C. Wyatt, lessee): Town Topics May 27, 28. Mlle. Adelaide Norman (soloist) 29. Mary Manning 1-3.——BURBANK THEATER (Oliver Morosco, lessee): Fred Warren co. opened an extended engagement 24 in The Prince of To-Day; packed house nightly; splendid production. Fleetwood opens the co. and closes the season. Thomas Oberle, Frank McVicars, Lillian Dudfield, Flora McAllister, Gertrude Lutes, Fanny Rockwell, Fanny Warren; co. very strong and quite capable. Harris Athens 24-30.

OAKLAND.—MACDONOUGH THEATER (Hall & Barton, lessees): Town Topics May 26, 27; perfect; seats not unreservable; attendance fair. Primrose Minstrels 22-24 presented Camille, Rose, and Rube; production elaborate, co. excellent and attendance good large.——DEWEY THEATER (Conroy Theatrical Amusement Co., lessees): High-class Vaudeville 24-30; performance and business fair.

PUEBLO.—BARTON OPERA HOUSE (C. S. Barton, lessee): Big Bear Alley May 21, 22; business small; entertainment indifferent. William H. Crane presented David Harum 24 to S. R. O.; excellent performance. Pleasure Seekers 25-30. In The Palace of the King 31 to S. R. O.; excellent performance. Town Topics 6. Mary Manning 8.

SAN DIEGO.—BIJOU THEATRE (H. C. Wyatt, mgr.): Girl Question Book May 21; fair business; performance good. Town Topics 27. Mary Manning 29-31. Primrose Minstrels 1-3. Chauncey Olcott 4-6. Quincy Adams Sawyer 7-9. Chauncey Olcott 11-13; S. R. O. at every show; very good house; pleased audience.

MARYSVILLE.—OPERA HOUSE (S. W. Hall, mgr.): Big Bear Alley May 16; fair house; excellent performance. Rose Coghlan 18.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martin L. Tomlinson, mgr.): Town Topics May 28.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Harry A. Rapp, mgr.): One Hale Bond Boys (local) May 29 to fair business. Rose Coghlan 30 to fair business; performance fine.

VICTOR.—OPERA HOUSE (E. S. Cornelison, mgr.): Mary Mary 27 to fair business; performance fair. A Gentle Is Also of Philadelphia 6 will close this house for the season.

PUEBLO.—GRAND OPERA HOUSE (H. J. Rapp, mgr.): Mary Mary 27 to fair business; performance fair. Rose Coghlan 29 to fair business; performance fine. A Gentle Is Also of Philadelphia 6 will close this house for the season.

PUEBLO.—GRAND OPERA HOUSE (H. J. Rapp, mgr.): Mary Mary 27 to fair business; performance fair. Rose Coghlan 29 to fair business; performance fine. A Gentle Is Also of Philadelphia 6 will close this house for the season.

CRIPPLE CREEK.—GRAND OPERA HOUSE (F. Cass, mgr.): Charles B. Hanford May 27; poor house on account of the weather; performance good.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. E. Smith, mgr.): The one week popular engagement plan closed with fair business. Manager Smith has booked Sousa's Band for a week's engagement, beginning May 24, 25, with matinees. Henry Clay Barnabee was in the company all week and was very much in the hands of Postmaster Lou Bennett, who, with Mayor Studley, Chief of Police Lantry, Chief of the Fire Department Lewis, and a number of the Elks, were present on the last of the three performances. George Fielding, of the Fielding Comedy Co., was also present on the last of the three performances. Many of the Fielding company were seen on the streets of this city during the week and will remain here all the week of the Grand Army Encampment, when the Fielding company will present a number of extravaganzas. Many of the members of the company were entertained by members of the Elks, the first night they were in the city, and the second night they were entertained by members of the Grand Army of the Republic. The Fielding company is the first to be booked for the Hyperion this season, and it is to be followed by the Lew Fields company, the Rose Sydell London Belles, the Rentz-Santley Burlesquers, and others. The Hyperion will close for the season on June 6. The Fielding company will open the season of the Hyperion on Aug. 31. The Hyperion will be remodeled during the summer months, and will open the season with a new appearance, and with many improvements. The Hyperion is the only theatre in this city which has been open every week since the opening night. Manager Smith has booked the Fielding company for the opening week, and will open the season with a matinee performance on Labor Day.——POLI'S THEATRE (Sidney A. Pratt, mgr.): Business for the week ending May 23 was very good. The Rentzigers, Bank Robbers, April 20; fair business; fair production. Russell's Comedians May 27-29 opening to Make to Fight business; pleased audiences.——ATLANTIC GARDEN (William Schumacher, mgr.): Summer season of vaudeville at this place will be opened soon.——ITEM: Pekin's new play house, the Grand Opera House, is in course of construction. It will be a strictly modern theatre and will be opened on Oct. 22 by A Chinese Honeymoon.

JANE HARLEE.

BRIDGEPORT.—SMITH'S COLONIAL (Edward C. Smith, mgr.): The Redemption Frank Ad. Pond and Co. (local) business May 21-23 to heavy. Co. are booked for a return engagement May 28-30. Human Hearts 31 to fair business; performance fine. Uncle Tom's Cabin 1-3. Lyman Howe 4-6. Rose Coghlan 7-9. Lyman Howe 11-13 will close this season. Manager Smith will open his season with Vaudeville Aug. 31. Change of bill every week. This house will be booked by Myers West, of Chicago. Dainties, the author of Myers Merry Widow Waltz, will be heard in this city shortly. Smith will manage Carnival Week, which will be a feature of the season. Manager Smith has received a letter from Mrs. Fiske, in which she states that she will be in this city during the week of the Carnival Week, and will be pleased to meet Manager Smith. Mrs. Fiske is a personal friend of Manager Smith, and will be pleased to meet him

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THE McKEE COLLECTION.—PART VII.

IV.

6703. John Vandenhoff. Playbill of his last performance on any stage, Julius Cæsar and Henry VIII, Liverpool, Oct. 29, 1858. A bill of great rarity. $7.75. Bought by Harrison Grey Fiske.

6705. Eliza Vestris. Colored portrait. "Vestris as the Planet Venus." 4to. Drawn by Wageman, published by Asken. London, 1826. Scarce. $8. Bought on order.

Made her first appearance at Drury Lane as Lilla in The Siege of Belgrade, 1820, having acted previously at the Opera. She was the first wife of Charles J. Mathews and with him opened at the Park Theatre, New York, Sept. 17, 1838, but they failed in creating a furore. In her earlier days and for many years she was the most popular actress and vocalist upon the London stage. She died near London after a long illness Aug. 9, 1856.

6706. Eliza Vestris. Lithograph portrait, as Orpheus (swimming). Folio, on India paper. London, 1832. Very scarce. $11. Bought on order.

6708. Eliza Vestris. Portrait, with dogs. 4to. Proof before letters, on India paper. Engraved by H. Robinson, after A. E. Chalon. London, 1838. This was a superb portrait. $8. Bought by Harrison Grey Fiske.

In this special form the portrait was privately issued.

6709. Eliza Vestris. Lithograph portrait, in plain dress. Folio, whole length, with dogs at side. Proof on India paper, inlaid. Very rare and fine portrait. $15. Bought by Western gentleman.

6712. Eliza Vestris. Colored lithograph portrait as King Charming. 4to, full length. By J. Brandard. London, no date. Extremely rare. $17. Bought by Western gentleman.

6716. William Wallack. Etched portrait, as Malcolm in the spectacle of Hallowe'en, at the Royal Circus. 4to. London, 1799. Very rare. $14.50. Bought by Western gentleman.

This gentleman was the father of James W. and the grandfather of Lester Wallack. He was a famous actor and vocalist in his day, long connected with the Royal Circus and Astley's.

6717. William Wallack. Benefit playbill, New Royal Circus, Sept. 30, no year. Pony Races, The Magic Flute, Iron Arm, etc. Extremely rare bill and worth double. $7.50. Bought on order.

6726. James W. Wallack. Engraved portrait. "Mr. Wallack, of the Theatre Royal, Drury Lane." 4to, seated in chair. Drawn by Wageman, engraved by Woolnoth. Inlaid. Rare and fine portrait. $6. Bought by Western gentleman.

Made his first appearance in America as Macbeth, Sept. 7, 1818, on the boards of the Park Theatre. In certain melodramatic and light comedy parts it is questioned whether he has ever been equaled on the American stage. He married the daughter of the great "Irish" Johnstone, the predecessor of Tyrone Power. He died in New York, Dec. 25, 1864, at the age of seventy years.

6727. James W. Wallack. Playbill of farewell benefit tendered him at the Bowery Theatre, July 18, 1843, prior to his departure for London. Rent Day, Rake's Progress, etc. Very scarce. $6.50. Bought on order.

6729. Henry J. Wallack. A. L. S. to J. P. Harley, 1 p. 12mo, Lynn, July 5, 1853. Scarce. $5. Bought on order.

Made his first appearance in New York at Anthony Street Theatre as Young Norval and Walker. At the old Chatham, Lafayette, and Bowery theatres, from 1824 to 1834, he was very prominent and popular. In 1837-38-39 he was stage-manager at the old National, his brother James being lessee. In 1847 was first old man at the Broadway Theatre. His last appearance in this city was at the National Theatre, Chatham Street, as Falstaff, Oct. 18, 1858. "His general merit was so great that we are inclined to place him, as a stock actor, very near the head of his profession."—*Ireland.*

6732. Charles S. Wallack. Lithographed portrait, in plain dress, three-quarter length. 8vo, on India paper. Very rare. $6. Bought on order.

This gentleman was the son of J. W. Wallack and for many years held the position of treasurer in the first Wallack's Theatre. He was a handsome man and bore a strong resemblance to his brother, Mr. Lester Wallack.

6737. George Washington. Engraved portrait in military uniform. 8vo, full length. "His Excellency, George Washington, Esq., Captain-General of all the American Forces." This is the rare portrait from the *Hibernian Magazine.* $68. Bought by J. O. Wright and Company.

6738. George Washington. Portrait. 8vo, oval, in frame. Engraved by J. Trenchard, of Philadelphia. A trifle foxed. Very rare. From the *Columbian Magazine.* $22.50. Bought on order.

6747. Lizzie Weston. Daguerreotype portrait. Very fine. $13. Bought on order.

A favorite actress at Purdy's National and Burton's theatres. Was the wife of the famous "Dolly" Davenport, who procured a divorce from her, and she subsequently married Charles J. Mathews.

6750. Thomas Wignell. Original portrait, in water color, on paper, plain dress. Size 5½ x 8½ inches. In gilt frame. A very fine portrait. $75.

This early actor and manager in America arrived in this country in 1774, played with Hallam's company in the West Indies, joined John Street Theatre company, opening Monday, Nov. 19, 1785, in Lewson in The Gamester, and Squire Groom in Macklin's Love à la Mode. He was with this company until 1791, when he retired and entered management on his own account. He secured the finest company that had ever been seen in America. He opened in Philadelphia and for several years its stage took precedence of New York in the merit of its performers and the mounting of its plays. He married the famous Mrs. Merry in 1803 and died about a month afterward.

6751. Thomas Wignell. A. L. S. to William Dunlap. 2 pp., 4to. Feb. 9, 1803. $4.50. Bought on order.

This is a letter of extraordinary rarity. I have never seen but one other. It would have been a prize at ten times the amount paid for it.

6757. Margaret Woffington. Mezzo portrait. "Mrs. Marg't Woffington." Half length, folio, in oval frame. Jno. Lewis, pinxt; Mich'l Jackson, fecit. Sold at Jackson's Print Shop, etc. This was a fine impression. $75.

This, the first engraved portrait of the famous "Peg," is of excessive rarity. She was born in Dublin, 1718; made her first appearance at Covent Garden as Silvia in The Recruiting Officer, 1740; stricken with illness upon the stage in 1789, and died in 1760, aged forty-two. She was an extraordinary actress and in certain parts was unrivaled; she cultivated her profession and seized with avidity every opportunity to improve and establish her reputation.

6758. Margaret Woffington. Playbill, Covent Garden Theatre, Dec. 7 (circa 1755). The Constant Couple. Mrs. Woffington as Sir Harry Wildair and Mr. Cibber as Beau Clincher. $11. Bought by H. G. Fiske.

6759. Margaret Woffington. Playbill, Covent Garden Theatre, Nov. 11 (circa 1755). The Merry Wives of Windsor. Mrs. Woffington as Mrs. Ford, Mr. Shuter as Sir John Falstaff. $11. Bought by Western gentleman.

6760. Margaret Woffington. Mezzotint portrait. "Mrs. Woffington." Half length, folio. A. Pond, pinxt; Jas. M. Ardell, fecit. A fine impression of a very rare portrait. $33. Bought by Western gentleman.

This was loaned by Mr. McKee to the late Mr. Daly for reproduction in his life of Woffington.

6761. Margaret Woffington. Playbill. Covent Garden Theatre, March 1, 1756. The Double Dealer. Mrs. Woffington as Lady Touchwood. The names of Samuel Foote, George Anne Bellamy and Miss Nossiter appear in the cast. $9. Bought by Alfred Becks.

6762. Margaret Woffington. Playbill. Covent Garden Theatre, Dec. 10, 1757. First time in this theatre. Coriolanus. Mrs. Woffington as Veturia, Thomas Sheridan as Coriolanus, and George Anne Bellamy as Volumnia. $10.75. Bought by J. O. Wright and Company.

Playbills of Woffington are rarely to be met with, and the respective purchasers are to be congratulated on their securing them at the above quotations.

6764. Joseph Wood. A. L. S. to Lady William Lennox. 2 pp., 4to, no place, no date. $8. Bought on order.

This is a scarce autograph. Wood married Lady Lennox. They played here at the Park Theatre in 1833, when she was considered to be the finest vocalist ever heard in America. Wood was a fine-looking man and most admired of singers.

6769. Mr. and Mrs. Joseph Wood. Colored caricature, "The Nightingale and the Woodpecker." Oblong 4to, mounted. Scarce. $12.50. Bought by Western gentleman.

6771. William B. Wood. A. L. S. to William Dunlap. 1 p., 8vo, no date. Very rare. $10. Bought on order.

Mr. Dunlap made two pencil drawings on the back of this letter. One represents G. F. Cooke as Richard III; the other is possibly Cooke in plain dress.

6675. Woodward-Shuter. Etched portraits. Mr. Woodward and Mr. Shuter, two of His Majesty's comedians, in the characters of Captain Bobadil and Master Stephen in the new reviv'd comedy called Every Man in His Own Humour. Small folio. London. Printed for Carrington Bowles, no date. A print of excessive rarity. $10.

Henry Woodward, actor and dramatist. Born 1717, died 1777, aged sixty. "Though indifferently gifted by nature, except as to his person, which was so complete that he could throw himself into an indolent attitude, possessed such sound principles of acting that he is forever to be regretted."—*Dibdin.* Shuter was a pot-boy in Covent Garden, but became one of the greatest comic actors that ever graced the boards. Died 1776, aged forty-eight; was buried in St. Paul's, Covent Garden. Was a member of Drury Lane company, 1750.

"Shuter, who never cared a single pin,
Whether he left out nonsense or put it in."
—*Churchill.*

6777. Charles Mayne Young. Mezzotint portrait. Mr. Young as the Stranger. Folio, half length. Painted by J. R. Smith; engraved by W. Hilton. Published Aug. 20, 1808, by J. R. Smith, 33 Newman Street, etc. Open letter proof. Extremely rare. $10. Bought on order.

This is not mentioned in Smith's "British Mezzotinto Portraits." Made his first appearance at Haymarket Theatre, London, in 1807, as Hamlet. Took his leave of stage in same part in 1832. He was a great tragedian; he was also excellent in comedy, but seldom played it; and as a singer his pretensions were very extensive. He was an honor to the profession, both in public and private life.

6778. Miss Younge. Scene from Twelfth Night. Miss Younge as Viola; also Mr. Dodd, Mr. Love, and Mr. Waldron. Engraved by J. R. Smith after Francis Wheatley. Oblong folio. Proof before inscription. First state of plate, with scratched lettering. Mounted. London. Robert Sayer, 1774. $52.50. Bought on order.

This was a superb copy; it is extremely rare, particularly so in this state and condition. This lady (afterward Mrs. Pope) made her first appearance at Drury Lane, 1768, as Imogen in Cymbeline. Died 1797, aged fifty-seven; was buried in Westminster Abbey. She was a pupil of Garrick's, and there was a spice of her preceptor in her acting even to the last. She was the Cordelia to Garrick's King Lear on the last night but one of his final performances.

6779. Mrs. Younger. Mezzotint portrait, as Miranda in The Busy Body. Folio, three-quarter length. By J. Faber, after Isaac Whood. Cut down and mounted. Excessively rare portrait in any state. $11. Bought by Western gentleman.

She was a member of the Lincoln's-in-Fields Theatre, and played this part to the Sir Francis Gripe of Hippisley, the Sir George Airy of Ryan, Bullock being the Sir Jealous Traffic. Dec. 22, 1729.

And now my task is done. I can say that many are the pleasant hours that I and the late C. W. Couldock spent in the home of Mr. McKee during his fatal illness, dilating upon and examining the many remarkable prints in this superb collection. Mr. McKee expressing his opinion upon the merits of the old-school actor—worth traveling miles to hear—and Mr. Couldock ever ready with anecdote and story upon the more modern ones; these were indeed glorious occasions, to be remembered as bright spots in one's life. Mr. McKee's knowledge of dramatic portraiture was marvelous, and from him I have received much valuable knowledge. The prices obtained for this portion of the sale are solid proof of his judgment and skill as a collector and must be more than pleasing to Mrs. McKee and the members of her family. Many of the items have passed into the hands of those who will appreciate them, not only for their pure dramatic interest and value, but as mementoes of their late owner, the gentleman and scholar, Mr. Thomas Jefferson McKee.

ALFRED BECKS.

IN OTHER CITIES.

(Received too late for classification.)

BUFFALO.

The Three Musketeers was the offering of the Baldwin-Melville Stock co. at the Teck May 25-30 to good business. William Farnum joined the co. 25 as leading man, and appeared to splendid advantage as the dashing D'Artagnan. Amelia Gardner did some good emotional work as Lady De Winter. H. Percy Maitland, Thomas Findlay and W. J. Dowling as the Three Musketeers were very satisfactory. Ida Adair, a new member of the co., made a handsome Anne of Austria. Others in the cast were Blanche Seymour, as Constance, Agnes Hart as Manette, Giulio Secchi as Louis XIII, John T. Dwyer as Richelieu, Wilson Day as Villiers, and Hugh Gibson as Captain of the King's Musketeers. Quo Vadis 1-4.

The New Baldwin-Melville co. opened at the Lyceum 25 in The Black Flag, with Lansing Rowan as leading woman and Dunstan Farnum as leading man, both proving themselves competent actors. A. Burt Wenner carried the comedy of the piece very satisfactorily. Others in the cast were: Frances Nordstrum, Harold Mordaunt, and Harry J. West. Master and Man 1-4.

The Academy Stock co. opened to overflowing business 25 in Caught in the Web. The co. is headed by Beryl Hope and Elwood J. Bostwick. Joseph Callihan is also in the cast and played the heavy role splendidly. Ethel Strickland and Lola Mayo contributed considerable to the success of the performance. A Woman's Sacrifice 1-6.

Rinaldo Brothers' Circus could not accommodate the crowds that wanted to see their afternoon 25, and many had to be refused admission.

Alphonse Meyers, formerly connected with management of Shea's Garden Theatre, and later manager of the Court Street Theatre, has been strangely missing for the past week, and grave fears are entertained for his safety. His family are of the opinion that he has met with foul play. Mr. Myers had considerable money in the Court Street Theatre venture.

Mr. and Mrs. George H. Primrose have been in town the past week visiting friends. Mr. Primrose will, it is promised, appear in a vaudeville sketch at Shea's later in the season.

Victor Herbert and his orchestra will open a two weeks' engagement at Convention Hall 1, which promises to be very successful.

JOSEPH O'CONNOR.

SPRINGFIELD, MASS.

Richard Mansfield's Julius Cæsar May 29 will not close the Court Square season after all, as "Mr. Shakespeare will present" another of his plays, Romeo and Juliet, 2, under the management of Liebler and Co., with Kyrle Bellew, Eleanor Robson, and an imposing list of stage people. It comes for a matinee, sandwiched in between nights at New Haven and Hartford. It was first announced that the performance would begin at 1.30, but this has now been changed to 1 o'clock. With a little more hustling perhaps it could be pulled off before breakfast.

The Hampden Park Summer Theatre will open Memorial Day with Al. Myers' colored fun makers, and Forest Lake, Palmer, with Tom Brown's Troubadours.

Manager Casey decided not to go to Paris this summer, but Charlie Culver, with his bicycle aquatics, sailed last week and will be heard from when he gets the dizzy whirl going over there.

The local ladies' league of theatre ticket sellers will be salaried as follows this Summer: Katherine Donovan, of the Nelson, at Manager Casey's, Wood Berkshire Park, at Pittsfield; Jessie Smith, of the New Gilmore, at Hampden Park this city, and Marguerite Donovan at Capitol Park, Hartford.

EDWIN DWIGHT.

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ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The annual meeting of the New York Chapter of the Alliance was held in St. Chrysostom's Chapel on Tuesday evening, May 26, at 8 o'clock.

The Rev. Walter E. Bentley, President of the Chapter, occupied the chair and gave the address, reviewing the history of the Chapter during the past year. Reports of officers were received, together with those of the standing committees. The Chaplains' Committee reported through its chairman, the Rev. Thomas H. Sill, that ten services were held during the year, as follows: June, 1902, at St. Chrysostom's Chapel, when the Rev. Arthur H. Judge, rector of St. Matthew's Church, preached the sermon, and George D. Macintyre, Secretary of the Actors' Society, delivered an address; in October, again at St. Chrysostom's when the Rev. William M. Grosvenor, D.D., rector of the Church of the Incarnation, preached on "Our Daily Temptations;" in November, at the Church of the Holy Sepulchre, when the Rev. Walter E. Bentley, rector, and President of the Chapter, preached the sermon; in December, at St. Leo's Roman Catholic Church, when the Rev. Father Dooey preached on "The Church and the Theatre;" in January, 1903, at the Church of Zion and St. Timothy, when the Rev. Doctor Labagh preached on "The Interpretation of Thought and Life;" in February two services were held, as follows: St. Augustine's Chapel, Manhattan, when the Rev. Thomas R. Sill preached on "The Actors' Church Alliance and Unselfish Service," while in Brooklyn, at Christ Church, the Rev. R. Homer Wellman preached on "Life Lessons from the Stage;" in March, at All Souls' Unitarian Church, when the Rev. Augustus M. Lord, Alliance Chaplain of Providence, R. I., preached on "Reputation;" in April, at the Madison Avenue Baptist Church, when the Rev. George C. Lorimer, D.D., preached on "Religion and the Limitations of Art," and in May, at the Church of Zion and St. Timothy, when the Rev. Doctor Labagh preached on "the Art of Reserves and the Reserves of Art." The services were well attended and the offerings were devoted to the work of the Alliance.

The Membership Committee reported through its chairman, Charles T. Catlin, that 143 new members had been added to the Chapter since last October, 82 being from the church and 60 from the dramatic profession. In accordance with the usage of the Alliance, which assigns to the New York Chapter members who, residing outside of the city, are without affiliation to any other Chapter, there are in our new list five from San Francisco, three from Providence, two from Kyoto, Japan, two from Los Angeles, and others from London, Montreal, Toronto, Washington, St. Louis, Hartford, Newark and smaller towns. The Alliance gratefully acknowledges the loyal service and influence they are giving in various ways to sustain and extend the broadest purposes for which the Alliance exists. Let all work in the same spirit and increase the membership, for upon this does the working revenue and influence depend.

The Reception Committee reported through its chairman, Rosa Rand, that seven receptions had been held during the year, and all were largely attended and greatly enjoyed. The Programme Committee reported through its chairman, Madame Von Klenner, that music, recitations, songs and addresses had been given at these receptions and all had expressed their appreciation of the high quality of the entertainment thus afforded. The Treasurer's report showed a balance on hand of $121.54. The report of the Law Committee was adopted and the Rev. F. J. Clay Moran, chairman, was directed to present it to the annual convention. The next order of business was the election of officers for the ensuing year, and after the ballots had been counted by the Rev. Albert R. Bentley, Charles Dade, Bertha Livingston, and W. Christie Miller, tellers, the following were declared elected: President, the Rev. Thomas R. Sliker; Vice-President, Rosa Rand; Corresponding Secretary, the Rev. Walter R. Bentley; Recording Secretary, Blythe Totten; and Treasurer, Sara A. Palmer. On the Board of Directors the following were chosen to represent the church: The Rev. Thomas H. Sill, the Rev. Dr. H. M. Warren, the Rev. Albert R. Bentley, Mrs. Grey Taylor, and John A. Holden. Those representing the stage were Madame Cottrelly, Emily Bigl, George D. Macintyre, Mrs. McWatters, and Kate Claxton. The following were elected as chairmen of the various standing committees: Ways and Means, John A. Holden; Services, the Rev. Thomas H. Sill; Membership, Charles T. Catlin; Law, the Rev. F. J. Clay Moran; Reception, Rosa Rand; Entertainment, Madame Von Klenner; House, Cora Tanner; Visiting, the Rev. Dr. H. M. Warren, and Literature and Press, the Rev. Walter E. Bentley. The following were elected as delegates to represent the Chapter at the annual convention: Rosa Rand, Mrs. McWatters, the Rev. Thomas H. Sill, Blythe Totten, W. Christie Miller, Cora Tanner, J. Palmer Collins, Charles Dade, M. Louise Ewen, Sara Palmer, R. M. Ewen, the Rev. Walter R. Bentley, Blanche Love, Harriet Weeks, Susanne Westford, the Rev. Albert R. Bentley, Harry Leighton, Mrs. Place, Anna K. Munro, Mrs. Robinson, Minnie Wartendyke, Mrs. Harry Leighton, the Rev. F. J. Clay Moran, Mrs. Holbrook, B. F. Johnston, Madame Thompson, Mrs. Claude Hagen, Charles T. Catlin, Harriette A. Keyser, Margaret Lawrence, George D. Macintyre, Bertha Livingston, the Rev. J. W. Buckmaster, Mrs. A. T. Harms, Myra C. Brooke, Maud R. Sinclair, Ada Gilman, Rosalie de Veaux, Madame Cottrelly, Emily Bigl, Lenore Gordon, Mrs. W. H. Flohr, the Rev. E. S. Mitchell, Mrs. Sally M. Cory, and the Rev. H. M. Warren. The new President, Rev. Thomas R. Sliker, was next introduced, and spoke on the future prospects of the Chapter and the need of the hearty co-operation of all the members, after which the meeting adjourned.

The newly elected officers and Board of Directors of the New York Chapter met yesterday (Monday) at the headquarters for the purpose of organization.

Cora Tanner will serve tea at headquarters on Thursday from 3 to 6 o'clock.

Annual Meeting of the Alliance.

The fourth annual meeting of the Actors' Church Alliance was held on Thursday morning, May 28, at 10 o'clock, in St. Chrysostom's Chapel, New York. The Right Rev. Henry C. Potter, President of the Alliance, occupied the chair, and there were present the following delegates: Forty-seven representing the New York Chapter, six from the Boston Chapter, two from Portland, Me., and one from Albany. The Philadelphia, York and Pittsburg delegates failed to appear, but letters were received explaining their absence.

The convention being called to order, the Rev. John W. Buckmaster offered prayer. The following committees were appointed by the chair: On Credentials, the Rev. F. J. Clay Moran and Anna S. Prout; on Resolutions, the Rev. John W. Buckmaster and Edythe Totten; on the Nominating Committee, Rosa Rand, the Rev. Thomas H. Sill, Anna S. Prout, and the Rev. F. J. Clay Moran.

The minutes of the adjourned meeting of the convention held on October 28, 1902, were read and approved.

BISHOP POTTER'S ADDRESS.

Following the reading of the minutes came the Bishop's address, as follows:

"There is nothing more interesting or inspiring than the growth of this organization. Neither the church nor the stage can ever return the large debt of gratitude due my friend, Mr. Bentley, in his very successful efforts to extend the influence of this Alliance through all communities. If I were to express an opinion of the Boer War, I should say the finest example was the way the English stuck at it. So here Mr. Bentley has adhered to this cause in patience, in season and out of season, and has succeeded in placing the dramatic profession in an entirely new light before numbering people. Only the other day I had a proof of this. I was up in Orange County at the laying of a corner-stone, and was approached by an actor who had little interest in what I was doing, but who in this 'one-night stand' [laughter]—I think that is your term, but I am not an expert in these matters as I ought to be—claimed kinship with me through membership in the Alliance, and who recognized the high service which the Alliance had already rendered the dramatic profession all over the land.

"Two things suggest themselves to me in going over the country: First, the great ministry of the stage as a translator of the higher human emotions and as teacher in presenting high ideals to the minds of men. These, taken together, constitute a very great office. Last Spring a year ago I was ordered to Europe for rest, and being in London I attended the theatre with my chaplain, Doctor Grosvenor, and I said to him: 'My physician told me to see plays that would make me laugh, but all I have seen so far make me cry,' and he replied, 'You must go to the theatre in New York for that.' And that is true, ladies and gentlemen. Our strenuous lives in this country demand such refreshment, and that is the reason we have so many of them. But I often lie awake nights shivering with apprehension lest something should happen to Bentley. The Alliance is his whole creation, and I believe nothing has so affected the Christian religion, or the Hebrew, for that matter, as the workings of this organization. But I am selfish enough as his Bishop not to be willing to give up Bentley exclusively to the Alliance, and the plan I propose is to elect a committee who will relieve him of his duties and to place him in advisory relations with it. Yours is a high and sacred calling, and for your motto I would suggest 'Noblesse Oblige,' for with this I believe you can make yourself a great power all over the land."

At the close of the Bishop's address a standing vote of thanks was extended him for his kind and encouraging remarks.

The Rev. Thomas H. Sill took the chair, and the General Secretary and Organizer, the Rev. Walter E. Bentley, read his report, which is as follows:

THE SECRETARY'S REPORT.

Right Rev. President and Brothers and Sisters of the Church and the Stage:

Our gathering here this morning marks the close of our fourth year's work in the interest of the Alliance. That work has been steady and persistent, and while its results in bridging the chasm of misunderstanding existing for centuries between the Church and the Theatre are apparent on every hand, still there are details of our work that are known to God alone. Covering such vast territory as the United States and Canada, and dealing with a whole army of people continually on the road—ministering to them, shepherding them, fighting for their legal rights, cheering them in trouble and loneliness, caring for them in sickness and burying them when dead—only the Omniscient One can tell how far our influence extends and the amount of good we accomplish. Besides this personal ministration on the part of our great body of Chaplains toward our members and members of the profession generally, consider the changed attitude of the whole Church toward the Theatre and what that signifies in both instances. Clerical lives cheered by contact with dramatic people (for there is a great deal of clerical loneliness as there is dramatic), and the support both direct and indirect which the Church is giving (and will give) the Theatre in the gradual attainment of its highest dream—to wit, a great educational factor in the life of the community, humanizing it, and, on the whole, making for righteousness.

Since our last meeting we have steadily grown, our membership to-day being close to 2,700; 962 of whom are Chaplains, of all denominations, and the rest divided as follows: New York Chapter, 1,170; Boston, 411; Philadelphia, 59; Albany, 49; Pittsburgh, 22 and the balance divided between the provisional Chapters of Portland, Maine, and York, Pa.

The New York Chapter was organized last July, and into its hands all the local work has been committed, and the accounts of the regular monthly services and receptions, the benefit given by Mrs. Fiske and other matters will appear in its annual report instead of being noted here as in the past.

Three new Chapters of the Alliance have been organized during the past year. Last August, by arrangement with Mrs. Sol Smith and the Rev. Joseph Battell Shepherd, I visited Portland, Maine, preached in St. Paul's Church, and called on the dramatic people playing in the various stock companies in and near the city. Securing many of these as members, I organized a provisional Chapter under the presidency of the Rev. Mr. Shepherd. Early in October I had the privilege of addressing the Episcopal Church Congress in Albany on "The Church, the Theatre, and their Alliance," and this address, with others given at the time, paved the way for the Albany Chapter. On Sunday, Nov. 16, I preached in St. Peter's Church, the Rev. Dr. Buttershall, rector, and in the evening in St. Paul's Church, the Rev. Dr. Prall, rector. The services were largely attended, and great interest was manifested, so that on Monday evening, Nov. 17, it was possible to organize the Chapter, which was accordingly done in St. Peter's Guild House, and the Rev. Dr. Buttershall was elected its first President.

On Sunday, Feb. 22, I preached in Trinity Church, Pittsburgh, Pa., the Rev. Dr. Arundel, rector, both morning and evening, and spoke a few words at another service held by the Rev. S. Edward Young, in the Bijou Theatre in the afternoon. The result was that on Monday the Pittsburgh Chapter was organized under the presidency of the Rev. Dr. Arundel, and a full corps of officers, with Robert G. Pigott, as secretary, as secretary, and Hubert Carleton, General Secretary of the Brotherhood of St. Andrew, as the Chapter's representative on the National Council. Our success in Pittsburgh is all the more notable, as in the beginning of the Alliance movement the Pittsburgh press alone of all others rather made light of our efforts. The press notices at this time evinced a change of heart.

On Monday evening, April 20, I addressed a meeting of the Albany Chapter, and its secretary, the Rev. John R. Oliver, read a very interesting paper on early miracle plays which showed a great deal of study and research. On the last Sunday in April, being the Sunday designated by the National Council as Alliance Sunday, I preached before a crowded congregation in the Church of the Ascension, Atlantic City, N. J., in the morning, and in St. James' Church in the evening. Owing to the interest taken in the matter a large number of requests were sent to the Rev. J. H. Townsend, rector of the Church of the Ascension, asking that a public meeting might be held during the week to give those an opportunity of hearing about our cause who had not had the privilege of attending the services. Accordingly on Tuesday evening, April 28, I addressed a large gathering in the Church of the Ascension, and the vested choir provided the music. I did not think it wise to organize a local Chapter there, at least for the present, as the population is constantly changing and Philadelphia and its Chapter are near by.

During the year I have had the privilege of addressing numerous organizations in the interest of the cause, notably the Elks' memorial service, held in the Casino, New York, on the first Sunday evening in December, for which address the Elks' Lodge donated $25 to the Alliance at the time of our benefit; the Union Theological Seminary, addressing all the students therein and securing many of them as members; the Socialist Literary Society; the Educational Alliance; the Art Workers' League, of which Helen G. Sargent is the President; the Men's Club of Christ Church, Yonkers, N. Y.; the People's Club, No. 1, branch of the People's Institute; the East Side House Settlement; several official meetings of the Church Association for Advancing the Interests of Labor, together with the annual dinner given by C. A. I. L. and the recent convention held by that association in Newark, N. J.

In addition to this outside work your Secretary has attended to his regular and necessary church and parochial duties, as well as the daily work of the Alliance office, attending to its voluminous correspondence, its various council and committee meetings, the monthly receptions and weekly teas and all the rest of the numberless details that go to make up so vast a work.

The Alliance Sunday this year was observed in various other throughout the country, but the majority of our Chaplains seem to find it difficult to donate the offering to our cause, for so far little has been received in this way. Churches are afflicted with so many appeals that most of them find it hard to add to their burdens. Still a better showing might be made if our Chaplains fully realized our need, and of what a heavy expense of life and strength the Alliance has been organized and developed. Surely they might at least become full members and pay the annual dollar, for this alone would add a thousand dollars per annum to our treasury. I trust when they read this they will promptly respond.

On Nov. 1 we left the rooms of the Actors' Order of Friendship and obtained more central and commodious quarters in the Manhattan Theatre Building, where our offices are among the finest in the city, being situated in and overlooking what we may well term the heart of the United States—namely, Broadway and Thirty-third Street. The rooms are for the benefit of our members and their friends, and we trust that everyone will pay us a visit when in the vicinity, particularly our out of town Chaplains and members, for both our national and local offices are combined.

The press is still sympathetic and helpful. Our Alliance news, national and local, under our seal, is still published weekly in THE DRAMATIC MIRROR. We shall be glad to receive notes from actor or chaplain of the work of the Alliance in any part of the country, and will publish it to the profession as usual. We are still in close touch with the Actors' Church Union in England, of which the Lord Bishop of Rochester is President. Several English actors and actresses have joined the Alliance and on returning home we have transferred them to the English Secretary, the Rev. Donald Hole, 115 Herbert Road, Woolwich, who will be pleased at any time to have our members call upon him. The obligation and the service are mutual. Our calendars of church services and addresses of chaplains giving welcome, etc., are hung on the stages of nearly all the theatres in the country, and in addition the postal notices of the arrival of our dramatic members are sent out weekly to our directing chaplains all over the country, asking them or one of their associates to pay a call, and I wish I had the time to show you the good we accomplish in this way. The alliance is a great get-together institution, and where the parson and the actor are thus brought into direct contact the benefit is mutual, and the actor, if staying in town over Sunday, always attends service because he is interested, and then, too, it is one way of showing appreciation and returning the call. I am still convinced that more direct good is accomplished in this way than in any other; it covers such vast territory, it affects so many lives every day, and makes our work extremely practical. We hope that more of our dramatic members—all of them, in fact—will not fail to send us the name of their company with which they will travel next year, so that we can follow their route and keep track of them. If the Alliance could afford it we ought to publish a revised handbook of our chaplains each season for the use of our traveling members, but such an undertaking is beyond our finances at present.

OTHER BUSINESS.

The secretary's report was adopted with a vote of thanks for faithful service.

The Committee on Credentials reported thirty-five representatives of the New York Chapter, six from Boston, two from Portland, Maine, and one from Albany, N. Y.

The report of the Council was received and adopted. The Chaplain's Committee presented its report through its chairman, the Rev. Thomas H. Sill, and it was adopted. The report of the Law Committee was given by the Rev. F. J. Clay Moran and was adopted. The by-laws were read and accepted. Communications were received from the Rev. John R. Oliver, secretary of the Albany Chapter; William Thomas, vice-president of the Philadelphia Chapter; George C. Lewis, or Albany, N. Y., and the Rev. Dr. Shinn, president of the Boston Chapter.

Reports from Chapters were then received. The report of the New York Chapter was given by the Rev. Walter E. Bentley and Charles T. Catlin, the Boston Chapter by Anna S. Prout, Albany, N. Y., by S. J. Scarborough, and Portland, Maine, by the Rev. Joseph Battell Shepherd. The reports showed considerable progress and improvement. Election of officers was next in order, and the Nominating Committee reported the following names for election. The names being read and ballots being cast, the following were declared elected officers for the ensuing year: President, Right Rev. Henry C. Potter, D.D.; First Vice-President, Joseph Jefferson; Second Vice-President, George D. Macintyre; General Secretary and Organizer, the Rev. Walter E. Bentley; Treasurer, John A. Holden.

On the National Council representing the Church: The Revs. Thomas R. Sliker, Thomas H. Sill, F. J. Clay Moran, Rabbi Silverman, John W. Buckmaster, Harriette A. Keyser, Margaret Lawrance, Charles T. Catlin, M. Louise Ewen, B. F. Johnston.

Representing the Stage are the following: Harrison Grey Fiske, Milton Nobles, Mrs. B. B. Spooner, Harry Leighton, Mrs. Harry Leighton, Charles Dade, Susanna Westford, Blythe Totten, Myra C. Brooke, Thomas A. Stoddart.

On motion of the General Secretary a committee of five was appointed to consider the relations of the parochial work of the secretary to the duties of the Alliance, and the following were appointed: Bishop Potter, Rosa Rand, and Rev. Dr. H. M. Warren, Mrs. B. S. Spooner, and Montagu Chamberlain.

Edythe Totten was appointed a committee of one to act as hostess for the evening reception. Motion was made and carried that the next annual convention be held in Boston on the last Thursday in May, 1904.

After a vote of thanks had been extended to the vicar and sexton of St. Chrysostom's Chapel for their courtesy the meeting adjourned. There was a large reception held in the evening, details of which will appear next week.

CUES.

Thomas N. Heffron has been engaged for the Summer season of the Owen Davis Stock company at Rochester.

Frank Mordant has returned to New York after spending sometime in the country. Mr. Mordant is now in excellent health and will remain in the city during the Summer.

William A. Brady has acquired from the Shuberts a half interest in the starring tours of Aubrey Boucicault for the next three years.

Nat M. Wills, under the management of Broadhurst and Currie, next season will present a musical comedy entitled A Son of Rest, opening at the Fourteenth Street Theatre Aug. 17. The tour will include a trip to the Coast.

Broadhurst and Currie's Rudolph and Adolph, with Mason and Mason, will open at the new Auditorium Theatre, Baltimore, the first week in September.

George H. Broadhurst's A Fool and His Money, with Jameson Lee Finney, May Vokes, and George Henry Trader in the cast, will make a tour of the country during the coming season under the direction of Broadhurst and Currie, opening in Philadelphia early in September.

Theodore Mayer, formerly a member of the Metropolitan Opera House orchestra, was taken to Bellevue Hospital last Wednesday, suffering from mental derangement.

Henry C. Stokes, a young actor of considerable promise, died at Amiens, France, on May 24, of pneumonia, aged twenty-six years. Mr. Stokes was a son of General Walter C. Stokes, of this city, and had been on the stage for three years. After graduating from the Stuyvesant Dramatic School he joined Mrs. Fiske's company. Subsequently he played in support of Amelia Bingham. He was a member of the Players' Club.

The two daughters of the late "Johnnie" Wild, Ada and Leslie, have been engaged for Edward Harrigan's company at the Murray Hill Theatre next season.

Harry Corson Clarke and his company played in Louisville, Col., on May 27, during the heaviest snowstorm of the season. Despite the blizzard the S. R. O. sign stood at the door before the curtain rose.

Edmund Burke Scott, business-manager of the John Henry company, and Kate Condon, operatic soprano, were married at New Haven, Conn., on May 16, by the Rev. Father D. Francis McShane. The marriage was kept secret until last week. Miss Condon, who this season sang one of the chief roles in The Emerald Isle, will continue her stage work.

Geraldine Ulmar, the comic opera singer, secured a divorce from Ivan Caryll, the composer, in London, on May 28.

The West End Auditorium, at Waco, Texas, was opened on May 30 by the Lew Virden Stock company in The Arizona Girl.

Ella Jeffreys, the actress, was granted a divorce from the Hon. F. G. Curzon, in London, on May 28.

George Brennan, manager of Miss Shaw, announces that the tour of Alberta Gallatin in Ghosts will open early in September in the South. Miss Gallatin is to tour through the South and West and will not conflict with the tour of Miss Shaw.

Mrs. Le Moyne closed her engagement in Among Those Present at Jackson, Mich., on May 18, the same date she opened in October.

William J. Fielding, who has been out with The Road to Ruin this season, will next season present a new play entitled Parted at the Altar.

E. A. Lester has been engaged as manager of The King of Detectives by Sullivan, Harris and Woods for next season.

Broadhurst and Currie have acquired the rights to the musical comedy, Buster Brown, which they will next season send on tour with the Lilliputians, Gabriel, in the title-role.

Henry Pierson, manager for Howard Hall, has been engaged for the Summer as manager of the Aborn Opera company at Chase's Theatre, Washington.

Julia Kingsley and Nelson Lewis have closed their season in vaudeville and will spend the Summer at Sharon Springs, N. Y., until the opening of their starring tour in Along the Mohawk on Sept. 2 at Terre Haute, Ind. Among the people engaged for the tour are R. Victor Leighton, business-manager; Charles McDonald, Reginald Barlow, Barbara Swager, Mabel Yates, and Harry Radcliffe and wife. The tour will be under the direction of the Kingsley-Lewis Amusement Company (Inc.)

CORRESPONDENCE.

(Received too late for classification.)

CALIFORNIA.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, mgr.): David Harum, with William H. Crane, May 22. Twen Twoes 27. R. H. Sothern 31.——UNIQUE THEATRE (Sid Grauman, mgr.): Vaudeville.——GARDEN THEATRE (Webster and Bowers, mgrs.): Humboy 24-31.——SANTA CLARA THEATRE: Clay M. Breen's Passion Play 25-28 proved the event of season.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): William H. Crane in David Harum May 19; crowded house; fine performance. Woodward-Humphrey Stock co. 17-26 in The Christian. Under Two Flags, Mr. Jim, and A Rough Rider's Romance to good business; co. one of the best that has ever visited Sacramento.

KANSAS.

CHANUTE.—WILLIAMS' NEW THEATRE (G. W. Williams, mgr.): Season closed. Otto Floto Shows (under canvas) May 22; two performances to fair business.

NEW YORK.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Mrs. Patrick Campbell in The Joy of Living May 22 pleased large audience. Blanche Walsh in Resurrection 23 closed the regular season. Audience was large and enthusiastic. Maynard Waite, who has been managing the Little Princess co., has been busily paving the way for the Courtney Kingdon Stock co. that will open the Summer season 1 at the Westlake in The Liars, to be followed by The Highest Bidder and other popular comedies.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Richard Mansfield in Julius Cæsar 23, packed the hall and gave a fine performance. The Show co. put on Barbara Frietchie 25-30 and did good business. Resurrection 1-6.——PROCTOR'S (F. F. Proctor, mgr.): The bill for the second week of the Summer season opening 25 was The Politician, in which William Gillinton played the part written for the late Roland Reed, and did it well. He had good support. On the Wabash 1-6. CHARLES N. PHELPS.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Kalurah's Minstrels May 26 pleased large house.

ARENA.

SYRACUSE, N. Y.—Main's Circus May 26 to good crowds. Ringling Brothers 27 to large crowds.

FULTON, MO.—Sells and Downs Circus May 22 to good business at both afternoon and evening performances; patrons well pleased.

AKRON, O.—Ringling Brothers' Circus May 22; tent crowded at both performances; better this year than ever.

MANSFIELD, O.—Harris Nickel Plate Circus May 25 to good business.

GRAND RAPIDS, MICH.—Forepaugh and Sells Brothers' Circus 1.

WILLIMANTIC, CONN.—Lee Brothers' Circus May 22; small outfit; pleased capacity.

ALTOONA, PA.—John Robinson's Circus May 25 to immense business; crowds greatly pleased.

SHAWNEE, O. T.—Hobson's Shows May 21; fair performance and business.

HUNTINGTON, IND.—Pan-American Circus May 20; small business; fair satisfaction. Wallace Shows 22. A heavy wind storm at 1 p.m. blew down and badly damaged all tents except side show. Under the personal direction of Mr. Wallace the tents were put up and afternoon performance was given at 4 p.m. to fair business. At the evening performance they played to capacity and gave the best satisfaction of any circus that has visited this city.

ERIE, PA.—Walter L. Main's Circus May 22 to capacity afternoon and evening.

BATTLE CREEK, MICH.—Sells-Forepaugh Circus May 25; very nice business; best of satisfaction.

ANN ARBOR, MICH.—Forepaugh-Sells Brothers May 20 pleased two large crowds.

IOLA, KAN.—Gentry Brothers May 20; large crowd. Floto Shows 25; good attraction and large crowd.

POUGHKEEPSIE, N. Y.—Signor Sautelle's Circus May 23; fair performance; good attendance. Barnum and Bailey's Circus July 2.

BRAZIL, IND.—Waldo Circus May 18-20 to crowded tents; good performances.

LAMAR, MO.—Otto Floto Shows May 19; fine performances and business.

NEW CASTLE, PA.—Gentry's Dog and Pony Circus May 25; large business; good performance.

PEKIN, ILL.—Gollmar Brothers' Circus May 14; fair business in the afternoon and biz at night; performances pleased. Gentry Brothers' Circus 21; rain; light business in the afternoon and big at night; performances satisfactory. Howes and Howard's Circus 23; four days' notice and light billing; rain; light business in the afternoon and fair at night; performances good.

OWEGO, N. Y.—Hargreave's Circus May 22 pleased very large business.

BUTLER, MO.—Gentry Brothers' Dog and Pony Circus May 16 to fine business; good satisfaction.

BATAVIA, N. Y.—Walter L. Main's Circus May 28; good attraction; big business.——Note: Just before the parade started a baby camel was born. In the evening the camel was christened by the Mystic Shriners with proper ceremonies. Christened "Damascus Batavia."

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M. L. ALSOP, LEADING MAN, NEW NATIONAL THEATRE, ROCHESTER, N. Y.

Mr. Alsop had a splendid reception on his first entrance. The action of the play was brought to a long standstill, and the favored actor was fairly compelled to get out of the picture and make a little speech of thanks in order to get the performance going again. He played the part naturally, quietly and altogether extremely well. It is very greatly to his credit that he resisted a naturally strong temptation to disguise Fletcher's cool, cynical, selfish wickedness and the underlying brutality of the end beneath the outward polish of the man of the world. He sought sympathy for Fletcher only by making the audience see that he was very deeply and earnestly in love with Marion, for the time being at any rate. When the time came for the brutality to show he made it show plainly, for he struck Jeanette a brute's blow that felled her like an ox, and fully justified the horror and contempt of the good girl who up to that had clung to Fletcher. It was mighty good work, Mr. Alsop, as good as you have ever done here, and you have a right to be proud of it. Of course the matinee girls won't like it, but they don't know anything about acting any way and they will be as sweet on you as ever as soon as you get your next heroic role to play. You keep right on showing up Edward Fletcher as the thoroughly bad lot he is, and so proving yourself a conscientious actor!—DEMOCRAT AND CHRONICLE, May 20, 1903.

The choice of this play as an opening bill is unconventional, for it makes no very serious demands upon the ability of the leading lady; and it presents the leading man in about as repulsive a role as playwright ever designed for the wearing of a dress suit. The villains of ordinary melodrama are lovable, respectable members of society beside the contemptible hound, Edward Fletcher, played by M. L. Alsop, the leading man of the company—a fact on which there could be no possible uncertainty, for the programme had him in capital letters. There is nothing to be done with this role of Fletcher but to go ahead and play it to the limit of despicable scoundrelism designed by the playwright—and that is precisely what Mr. Alsop does with it; but how he is to manage to captivate the matinee girls by such means is a problem. The villain sails for Europe next day. Mr. Alsop's reception was most cordial—he is a great favorite in Rochester and the audience, the instant he appeared, forgave him in advance for all the mean things his role compelled him to say and do during the evening.—ROCHESTER HERALD, May 20, 1903.

The play was "The Moth and the Flame," one of Clyde Fitch's productions. Mr. M. L. Alsop, the leading man, in cast as the villain, ate received an ovation when he appeared, and had to make a little speech to satisfy the audience. The part requires Mr. Alsop to stride across the stage and say and do a great many things that the heavy villain, not the leading man, is ordinarily expected to do. But Alsop succeeds in making it a thoroughly "villainous" part, and although the summer girls in the audience couldn't believe that he was really a villain, when he struck down the girl he had wronged at the altar all he was roundly hissed. It was the first time the Summer girls had lost confidence in him, but that was conduct which they couldn't tolerate. Mr. Alsop deserved praise for consummate skill in handling the part.—UNION AND ADVERTISER, May 20, 1903.

THE BROOKLYN STAGE.

The Spooner Stock company gave a creditable production of On the Wabash at the Bijou Theatre last week, and good sized audiences were in attendance. Edna May Spooner was again seen in a becoming role as Esther Early, and Augustus Phillips was excellent as Abe Early. The others of the cast gave fine suport, as follows: Robert Ransom as Bob White, Harold Kennedy as Hamilton Bray, Hal Clarendon as John Lerman, Ben F. Wilson as Spangler, W. L. West as Ephraim, Frank Lindon as "Judge" Curtaindoll, Olive Grave as Sincerity Early, Jessie McAllister as Gummy Deems, Harriet Sweeringen as Jennie Lane, Alice Saunders as Mary Gentry, Pearl Lyttell as Sue Allen, Harry M. Hicks as the Keeper of the Asylum, C. M. Maitland as the Constable, Thomas Sheeley as Granger and Charles Wetmore as Buck Allen. Between the acts the Baroness Von Zieber sang a number of selections that won favor. A specially selected choir rendered vocal selections during the play. This week, An Unequal Match.

At Corse Payton's Lee Avenue Theatre a new play by Gertrude Andrews, entitled A Blue Grass Cavalier, was presented for the first time on any stage, being received with pronounced favor by the local press and the audiences attending. A review of the play appears in another column. This week's offering is A Midsummer Night's Dream.

N. S. Wood appeared at the head of the Lyceum Stock company last week, supported by the regular company, except Mr. Holden and Miss Bell. The bill was The Orphans of New York. Rose Watson played the leading feminine roles of Helen Gladbrook and Sister Madeline. Others who were seen to advantage were Joseph J. de Grasse, Edwin S. Phillips, Frank Base, Henry P. Keen, Gus De Vere, Charles Herbert, John F. Curley, Helene Herbert, Jessie West, Alice Warren, Madeline Clark, Gladys Brockwell, Irene Edwards, and Madame Augustine Neuville. Very good audiences were in attendance throughout the week. This week, Out in the Streets, with Mr. Wood and the regular company in support.

CALDER JOHNSTON.

VAUDEVILLE.

The Highwayman, famous for its success at the hands of the Broadway Theatre Opera company, was presented at the Orpheum last week to tremendous business. The costuming and scenery were of the highest order, and the chorus has now been worked into capital form. In their work last week they showed much improvement in every particular. George L. Tallman and Walter Wheatley, who alternated in the part of Dick Fitzgerald, were decidedly successful in their efforts and created a most pleasing impression. Laura Millard portrayed the role of Lady Constance Sinclair with much grace and excelled in her singing. Olive Thorne pleased as Lady Pamela and Edgar F. Girard was quite at home as Sir Godfrey Beverley. The real hit of the week was the work of William Herman West as Constable Quillier. All the comedy of the opera revolved about him, and his every entrance and exit was a laugh; exactly suited to the part, he played with much energy and attention to detail. John Mayer and Margaret Robinson were seen to advantage in their respective roles. E. Colt Albertson was fairly good as the Lieutenant, and the rest of the cast seemed well placed. The introduction of a modern revolver by one of the cast and the up-to-date gown worn by Mrs. Millard in the last act created additional and noticeable comedy. This week, The Fortune Teller.

GEORGE TREWILLIGER.

MATTERS OF FACT.

The lease held by N. S. Smith for the Craven Opera House, Alliance, O., has been canceled. Attractions holding time should communicate at once with J. C. Craven, manager.

Edwin Maynard and Sara MacDonald commence their next season July 16. They will present Pygmalion and Galatea, The Girl You Love, and Caste. The Girl You Love is a three-act comedy written by Mr. Maynard, and is to be the piece de resistance. They play first-class theatres only at good prices.

The bookings for next season at G. B. Bunnell's theatres, the Hyperion and the New Grand Opera House, New Haven, Conn., promise to be unusually good. The New Grand is to be furnished with all the latest modern improvements and remodeled at a big expense. At this house $1 attractions will be played for three days or a week, according to their drawing powers. Mr. Bunnell will personally superintend both of these houses. The Hyperion will continue to present the latest and greatest of the metropolitan successes. Mr. Bunnell will be pleased to hear from all managers of sterling attractions, and requests them to communicate with him at his main office in New Haven.

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DATES AHEAD

Managers and agents of traveling companies and organizations are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BERKEY TIER (Clarke H. Burton, mgr.): Manawa, Wis., June 7, New London 8, Waupaca 9, Grand Rapids 10, Merrill 11, Wausau 12, Marshfield 13, Neillsville 14, Black River Falls 15, Tomah 16.

A FOOL AND HIS MONEY: New York city April 13—indefinite.

A GAMEKEEPER'S DAUGHTER (Spaulding: R. L. Cuppy, mgr.): Oshkosh, Wis., June 7, West Superior, Wis., 8, Hudson 9, Wabasha 10, Lakefield 11, Sherwood, Mich., 12, Hanover 13, Quincy 14, Hancock 15, Ishpeming 16, Negaunee 17, Marquette 18.

A GAME OF HEARTS: New York city June 1-6.

A JOLLY AMERICAN TRAMP: Hudson, Me., June 6.

A WORKING GIRL'S WRONGS: New York city June 1-6.

ADAMS, AMELIA: St. Louis, Mo., May 25-June 6, Kansas City 7-16, St. Joseph 11, Omaha, Neb., 12-18, Denver, Col., 19-28.

ALBERTA, VERA LOUISE (David Belasco, mgr.): Minneapolis, Minn., June 1-6.

ALBERT, HARRY CORSON: Portland, Ore., April 26—indefinite.

ALCAZAR, THE: New York city June 1-6.

ALCAZAR, THE FOUR (Fred Niblo, mgr.): New York city April 27-June 6.

ALLEN, MARIE L.: New York city May 31—indefinite.

ANGEL, SANFORD: Glendive, Mont., June 1, 2, Miles City 3, Sheridan 4, Valley City 5.

ANNIE LAURIE (Wallace: E. F. Carpenter's: Fox Lake, mgr.): St. Paul, Minn., May 31-June 6.

ARLINGTON, CHESTER: Washington, D. C.—indefinite.

ARMSTRONG, W. C. (W. J. Ancliffe, mgr.): Denver, Col., June 7-14, Victor 8, Pueblo 9, Colorado Springs 10, Leadville 11, Glenwood Springs 12, San Francisco, Cal., 21-28.

BARROW, FRANK: Fargo, N. D., June 7, Grafton 8, Grand Forks 9, Crookston, Minn., 10, Fisher 11.

BARRY, HARRY: Los Angeles, Cal., June 1-6, Oakland 7-13.

BARTHOLOMEW, RICHARD: Elizabeth, N. J., June 2, Lancaster, Pa., 4, Reading 5, Allentown 6, Bethlehem 7.

BLANCHARD, CHARLOTTE: Glens Falls, N. Y., June 11, Fort Edward, Mass., June 4, 5.

BOB HAMP: Grand Forks, N. D., June 7, Crookston, Minn., 8, Fisher 9.

BOB NEW HUMPHREY (Kelley and Conners, mgrs.): Denver, Col., May 31-June 7, Ft. Collins 8, Cheyenne Wells 9, Leadville 10, Victor 11, Colorado Springs 12, Grand Island, Neb., 13, Sioux City, Ia., 14, Yankton, S. D., 17, Sioux Falls 18, Mankato, Minn., 19.

BOSTON HIAGARA FALLS (Rowland and Clifford, mgrs.): Minneapolis, Minn., May 31-June 6, St. Paul 7-13.

BRAVEST THE HARVEST: Chicago, Ill., May 31—indefinite.

BRIDE AND JULIET (Shewkis'd): Gazette, N. Y., June 3, Hoosick 4, Cambo 5.

BRIDE AND JULIET (Gardner and Co., mgrs.): Bennington, Vt., June 3, Wednesday, Mass., 4, Pittsfield 5, Adams 6, Hoosick, Mass., 8.

BUTTERFLY, THE: San Francisco, Cal., June 1-13.

THE BALL OF FAWTUCKET (Lawrence D'Orsay: Kirby La Shelle, mgr.): New York city Feb. 2—indefinite.

THERE AND BACK: New York city April 20—indefinite.

THE SAWYER (Martin P. Dixon's): Long Island City, June 3-6.

UNCLE TOM'S CABIN (Mason Bros.): Floyd, Pa., June 3, Blacksburg 4, Middletown 5, Hampton 6, Hopewell 7, Harrisburg 8.

UNCLE TOM'S CABIN (Stetson's: Eastern): May's Landing, N. J., June 2, Cape May 3, Millville 4, Vineland 5.

UNCLE TOM'S CABIN (Stetson's: Western): Stevens, Ont., June 2, Medford 3, Collingwood 4, Allistan 5, Georgetown 6.

WAR AND THE MAN (3rd Carleton, mgr.): Canton, S. D., June 6, Lennox 8, Madison 10, Del Rapids 11, Pipestone 12, Flandreau 13, Pinestone 15.

WHEN KNIGHTHOOD WAS IN FLOWER (Frank L. Perley, director): Montreal, Can., June 1-6, Ottawa 8-13, Kingston 15, Gswego, N. Y., 11, Cortland 22, Binghamton 23.

WIG-NAG ALLEY (W. R. Flack and Walter Floyd, mgrs.): Helena, Mont., June 2, Butte, N. D., 6, Winnipeg, Can., 8, 9, Grand Forks, N. D., 10, Duluth, Minn., 12, 13, West Superior, Wis., 15, Ashland 16.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.

ALBEE (Edward F. Albee, prop.): Providence, R. I.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

AUBREY (Whitechal Bros.: W. D. Fitzgerald, mgr.): Hartford, Conn., May 11—indefinite.

AUBREY (Whitechal Bros.: W. R. Hill, mgr.): Montreal, Can., May 25—indefinite.

BAKER: Seattle, Wash., April 12—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.

BURGESS (F. C. Burger, mgr.): Washington, D. C., April 27-June 20.

BIJOU: Washington, D. C., April 20—indefinite.

BIJOU THEATRE (P. F. Nash, mgr.): Philadelphia, Pa.—indefinite.

BLANEY'S (Chas. B. Blaney, mgr.): Newark, N. J.—indefinite.

BLAIS, EUGENIE (Henri Greenitt, mgr.): Cleveland, O., April 12—indefinite.

BOWDOIN SQUARE: Boston, Mass.—indefinite.

BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 25—indefinite.

BUFFINGTON (Geo. R. McElroy, mgr.): Fall River, Mass., May 18—indefinite.

BUFFINGTON (D. R. Buffington, mgr.): Pawtucket, R. I., May 18—indefinite.

BURG THEATRE (F. C. Gleason, mgr.): Chicago, Ill.—indefinite.

CASTLE SQUARE (Wm. B. Sherman, mgr.): Winnipeg, Man., April 27—indefinite.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

COLUMBIA: Chicago, Ill.—indefinite.

COOK OPERA HOUSE: Rochester, N. Y.—indefinite.

CURTIS: Denver, Col.—indefinite.

DAVIS, OWEN: Rochester, N. Y.—indefinite.

DONNELLY (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.

EDMUNDS (W. O. Edmunds, mgr.): Quebec, Can., May 4—indefinite.

EMPIRE: Columbus, O.—indefinite.

EMPIRE: Rochester, N. Y., May 25-July 4.

FAVORITE, GEORGE (George Fawcett, director): Baltimore, Md.—indefinite.

FERRIS (Dick Ferris): Minneapolis, Minn.—indefinite.

FORD'S: Baltimore, Md., May 4—indefinite.

FOREPAUGH: Philadelphia, Pa.—indefinite.

GARRICK THEATRE (Chas. Vaught, mgr.): Chicago, Ill.—indefinite.

GIFFEN: Richmond, Va.—indefinite.

GRAND (Harry Davis, mgr.): Pittsburg, Pa.—indefinite.

GRAND OPERA HOUSE: Syracuse, N. Y.—indefinite.

GREENWALL (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 30-June 6.

HOPKINS: Memphis, Tenn.—indefinite.

MORTIMER SNOW: Albany, N. Y., May 11—indefinite.

OLENTANGY STOCK: Columbus, O., May 17—indefinite.

PAYTON'S (Nick Morton, mgr.): Brooklyn—indefinite.

PIKE THEATRE: New York city June 8-13.

PROCTOR'S STOCK: Albany, N. Y., May 18—indefinite.

ROBIE, KATHERINE: Providence, R. I., May 18—indefinite.

SIWA, THOMAS E. (Jas. Wall, mgr.): Montreal, Can., May 25—indefinite.

SAWYER, WALTER: Seattle, Wash., May 7—indefinite.

STILES, JESSIE (Edmund P. Abbey, mgr.): Spokane, Wash., May 25—indefinite.

SPOONER (Mrs. Spooner, prop.; Wm. McAllister, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

STANDARD THEATRE: Philadelphia, Pa.—indefinite.

STUART, RALPH: Portland, Ore., April 26—indefinite.

THAUSHOUSER: Milwaukee, Wis.—indefinite.

WARREN, REBECCA (Frank Burt, mgr.): Toledo, O., April 19—indefinite.

WOODWARD: Kansas City, Mo., April 19—indefinite.

REPERTOIRE COMPANIES.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

ARNOLD'S STOCK (J. F. Arnold, mgr.): Buckroe Beach, Va., June 1—indefinite.

BOSTON COMEDY (H. Price Webber, mgr.): Monticello, Me., June 3, Millinocket 4.

CARROLL COMEDY: Jacksonburg, W. Va., June 1-6.

CASTLE SQUARE STOCK: Fredericton, N. B., June 1-6.

CASTLE SQUARE STOCK (No. 2; W. B. Sherman, mgr.): Port Arthur June 1-6.

CHASE-LISTER: Cedar Rapids, Ia., May 25-June 6.

CHESTER, ALMA (Edward L. Bloom, mgr.): Scranton, Pa., May 25-June 6.

CRESCENT STOCK: Gardiner, Mass., June 1-6.

DALE THEATRE: Norfolk, Ill., June 1-6.

DILGER-CORNELL: Clyde, N. Y., June 1-6, Fulton 8-13, Oswego 15-20.

DOUD, LILLIAN: Point Royal, Va., June 1-3, Fredericksburg 4-6.

FERRIN COMEDIANS: Duluth, Minn., April 26—indefinite.

FLEMING, MAMIE (W. H. Gracey, mgr.): Philadelphia, Pa., May 4—indefinite.

FRANKLIN STOCK (A. A. Jack, mgr.): Greenville, Mich., June 1-3, St. Johns 4-6, Allegan 8-10, South Haven 11-13.

GOODING COMEDY (O. M. Cotton, mgr.): Eaton Rapids, Mich.—indefinite.

GORMAN AND FORD: Westport, N. J., June 1-6, Adams Center 8-13.

GREENE, FRANCES: Hibbing, Minn., June 1-6.

HALL, DON C.: Amherst, Wis., June 1, 2, Auburndale 3-6, Unity 6, Colby 8, 9, Abbotsford 10, 11, Withee 12, 13.

HAYWARD, GRACE (Dick Ferris; G. W. Winter, mgr.): Minneapolis, Minn., March 2—indefinite.

HOWARD-FORREST: Sioux City, Ia., June 7-Aug. 1.

KEYSTONE DRAMATIC (Eastern: McGill and Robinson, prop.; Lawrence R. McGill, mgr.): Mansfield, Pa., June 1-6.

KING DRAMATIC: Hamilton, Can., May 25-June 6.

LE FEVRE-CARPENTER STOCK (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.

LYCEUM COMEDY: Fulton, Mich., June 1-6.

LYCEUM STOCK (E. G. Gronjean, mgr.): Butler, Mo., June 1-6, Rich Hill 8-13.

MARKS BROTHERS (Jos and Ole Marks, mgrs.): Ramstown, Ont., June 1-6, Pembroke 8-13.

MARKS BROTHERS (No. 1; Tom Marks, mgr.): London, Can.—indefinite.

MATHER, CLARA: Eureka, Cal., May 25-June 8.

MORRISON STOCK: Portland, Vt., June 1-6.

MORTIMER, LILLIAN (Dockar and Verrone, props.): Chicago, Ill., May 31-June 6.

RYAN, DANIEL: Charlottetown, P. E. I., June 8-13.

SHIRLEY, JESSIE: Spokane, Wash., May 25—indefinite.

SPOONER DRAMATIC (W. Dick Harrison, mgr.): Austin, Tex., June 1-13.

TAYLOR STOCK: Hot Springs, Ark., June 2.

TOOKER, ETHEL: Rochester, Minn., June 8-13.

TOOKER, LILLIAN, STOCK (Joe Bantry, mgr.): Quebec, Can.—indefinite.

VAN DYKE AND EATON (H. Walter Van Dyke): Elgin, Ill., June 1-7, Joliet 8-13, Galesburg 15-20.

VAN DYKE AND EATON (C. Mack, mgr.): Davenport, Ia., May 18-Aug. 2.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Sam S. Shubert and Nixon and Zimmerman, mgrs.): Chicago, Ill., May 17—indefinite.

A CHINESE HONEYMOON (S. Shubert, mgr.): Boston, Mass., May 4—indefinite.

ABORN OPERA (A; Sargent Aborn, mgr.): Brooklyn, N. Y., May 25-June 6.

ABORN OPERA (B; Sargent Aborn, mgr.): Cleveland, O., June 1-6.

ABORN OPERA (C; Sargent Aborn, mgr.): Washington, D. C., June 1-13.

ABORN OPERA (E; Milton and Sargent Aborn, mgrs.): Pittsburg, Pa., June 1-6, Brooklyn, N. Y., 8-13.

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): New York city June 1-6.

BLONDE IN BLACK: New York city June 8—indefinite.

BOSTON IDEAL: Terre Haute, Ind., May 31-June 20.

CASTLETON OPERA: Dallas, Tex., June 1-3.

DUQUESNE GARDEN OPERA: Pittsburg, Pa., May 25—indefinite.

DUFF, J. C., COMIC OPERA: San Francisco, Cal.—indefinite.

GARDEN OPERA (Harry D. Kline, mgr.): Cleveland, O., June 8.

GILMAN, MABELLE: New York city May 25—indefinite.

KING DODO: Chicago, Ill., May 4—indefinite.

KNICKERBOCKER GIRL: Philadelphia, Pa., April 13—indefinite.

MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.

NORTHWESTERN OPERA: Duluth, Minn., June 8—indefinite.

OLYMPIC OPERA: Jackson, Miss., June 1-3.

ORPHEUM OPERA: Brooklyn, N. Y., May 18—indefinite.

PEGGY FROM PARIS (Henry W. Savage, pres.): Boston, Mass., May 12—indefinite.

ROSENTHAL OPERA: Fall River, Mass., June 1-3.

SYLVA, MARGUERITA, OPERA: Pittsburg, Pa., June 3-6, Philadelphia 8-13.

THE DEFENDER: Boston, Mass., May 25—indefinite.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): New York city March 17—indefinite.

THE RUNAWAYS: New York city May 11—indefinite.

THE SILVER SLIPPER: Philadelphia, Pa.—indefinite.

THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 29—indefinite.

THE TENDERFOOT: Chicago, Ill., April 20—indefinite.

THE VOYAGERS: Chicago, Ill.—indefinite.

THE WIZARD OF OZ: New York city Jan. 26—indefinite.

WHEN JOHNNY COMES MARCHING HOME: Chicago, Ill., May 11—indefinite.

WILBER OPERA: Duluth, Minn., June 1-Aug. 8.

MINSTRELS.

BRYANT AND BAVILLE'S: Reading, Pa., June 1-6.

JUVENILE MINSTRELS: Plainfield, N. J., May 30-June 6.

VOGEL'S JNO. W. (Jno. W. Vogel, mgr.): Gladstone, Mich., June 2, Escanaba 3, Iron Mountain 4, Menominee 5, Marinette, Wis., 6, Green Bay 7, New London 8, Appleton 9, Manitowoc 10, Neenah 11, Oshkosh 12.

VARIETY.

BLACK CROOK BURLESQUERS: St. Louis, Mo., June 2-7.

CITY SPORTS: Baltimore, Md., June 1-6.

IN GAY PARIS: Montreal, Can., May 28-June 6.

INVADERS BURLESQUERS: St. Paul, Minn., May 31-June 6.

MISS NEW YORK: Milwaukee, Wis., May 31-June 6.

ORIENTAL BURLESQUERS: Buffalo, N. Y., June 1-6.

THEATRE REPUBLIC MINSTRELS AND BURLESQUE: San Francisco, Cal., April 12—indefinite.

TRANS-ATLANTIC BURLESQUERS: New York city June 1-6.

VERNON'S VAUDEVILLES (Ben B. Vernon, mgr.): Amityville, L. I., June 2, Babylon 3, Center Moriches 4, Good Ground 5, Southampton 6, East Hampton 8, Bridgehampton 9, Greenfield 10, Riverhead 11, Northport 12, Huntington 13.

WEBER AND FIELDS: Indianapolis, Ind., June 1, Detroit, Mich., 2, Toledo, O., 3, Buffalo, N. Y., 4, Rochester 5, Albany 6.

WINE, WOMAN AND SONG: Washington, D. C., June 1-6.

CIRCUSES.

AMERICAN WATER (W. P. Newman, pres.): Troy, Ind., 2, Lewisport 3, Grand View 4, Rockport 5, Owensboro, Ky., 6.

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BARNUM AND BAILEY'S: Albany, N. Y., June 4.
BONHEUR BROTHERS': Abilene, Kan., June 2, Chapman 3, Wakefield 4, Clay Center 5, Greene 6.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., May 25—indefinite.
BUFFALO BILL'S WILD WEST: Birmingham, Eng., June 1-13, Worcester 15, Kidderminster 16, Dudley 17, Wolverhampton 18, Stafford 19, Coventry 20.
BURNS & CO.'S: Powers, Mich., June 2, Spaulding 3, Hermansville 4, Norway 5, Quinnesec 6.
BUSBY BROTHERS: Elgin, Ill., June 2, Pontiac 3, Wenona 4, Lasalle 5.
DARLING PONY AND DOG SHOW (H. J. Mooney, mgr.): Johnstown, N. Y., June 2, Gloversville 3, Amsterdam 4, Schenectady 5, 6, Cohoes 8, 9, Troy 10, 11, Albany 12, 13, Hudson 15, Poughkeepsie 16, Yonkers 17.
ELY'S, GEO.: Hornsby, Ill., June 2.
FOREPAUGH AND SELLS BROTHERS: Lansing, Mich., June 2, Jackson 3, Kalamazoo 4, Sturgis 5, Fort Wayne, Ind., 6.
FRENCH'S NEW SENSATION: Point Pleasant, W. Va., June 4, Buffalo 5, Winfield 6, St. Albans 8, Charleston 9, Malden 10, Montgomery 11.
HAGENBACK'S, CARL, TRAINED ANIMALS: Boston, Mass., June 1-6.
KNIGHT'S, C. S.: North Baltimore, O., June 2, Cygnet 3, Rudolph 4, Bowling Green 5, 6.
LOWERY BROTHERS: Danville, Pa., June 2.
MAIN, WALTER: Toronto, Can., June 3.
NORLEY'S: Columbia, S. C., Sept. 28—indefinite.
RINGLING BROTHERS: Montreal, Can., June 1, 2, Springfield, Mass., 3, Toronto, Can., 4, 5, Guelph 12.
SAUTELLE'S, BIG: South Norwalk, Conn., June 2, Derby 3, Naugatuck 4, Torrington 5, New Britain 6.
SEWARD SHOW (Arthur J. Chisum, mgr.): Matteson, Ill., May 30-June 6.
WELSH BROTHERS: Bayonne, N. J., June 2, Plainfield 3, Bound Brook 4, Flemington 5, Somerville 6.
WHITNEY'S: Elsie, Mich., June 2, Manistee 3, Brookston 4, Manistee 5, Big Rapids 6, Hubbardston 8.
WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): Rhinelander, Wis., June 1-7, Antigo 8-14.

MISCELLANEOUS.

BUTLER'S, HELEN MAY, BAND: Baltimore, Md., June 1-20.
CANADIAN JUBILEE SINGERS: Douglas, Can., June 2, Espanville 3, Calabogie 4, Maribank 5, Wolfe Island 6, 7.
COYLE'S MUSEUM: Janesville, Wis., June 2-7.
CREATORE BAND (Howard Pew and Frank Garth, mgrs.): Philadelphia, Pa., May 30-June 14, New York city 15—indefinite.
DUSS (Metropolitan Opera House Orchestra: R. E. Johnston, mgr.): New York city May 31—indefinite.
FLINT, MR. AND MRS. HERBERT L.: Sault Ste. Marie, Can., June 1-6, Sault Ste. Marie, Mich., 8-13, Hancock 15-20.
GASKILL-MUNDY CARNIVAL: Springfield, Mo., June 1-6.
GRIFFITH (Hypnotist): Sioux Falls, S. D., May 31-June 7, Blue Earth, Minn., 8-10, Fairmount 11-13.
HANCOCK CONCERT (Lawrence Lewis, mgr.): San Antonio, Tex., June 7-9, Houston 15-20.
KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Des Moines, Ia., June 1-6.
PAIN'S LAST DAYS OF POMPEII: New Orleans, La., June 2-6.
PHINNEY'S UNITED STATES BAND: Pittsburgh, Pa., May 30-June 7, East Liverpool, O., 8.
PRESCELLS (Chas. Hine, mgr.): Tilton, N. H., June 1-6, Belmont 8-13.

(Received too late for classification.)

A RABBIT'S FOOT: Boston, Ga., June 2, Cammilla 4, Cairo 5, Whigham 6, Bainbridge 8, Doran, Ala., 9, Ozark 10, Eufaula 11, Cutler, Ga., 12, Union Springs, Ala., 13, Opelika 15, Childersburg 16, Talladega 17, Anniston 18.
AMSDEN OPERA (Claude Amsden, mgr.): Lancaster, Pa., May 30-Sept. 5.
HIMMELEIN IMPERIAL STOCK: Detroit, Mich., May 31—indefinite.
MOON BROTHERS' STOCK: Duluth, Minn., June 8—indefinite.
O'BRIEN, JACK: Shenandoah, Pa., June 2, Girardsville 3, Ashland 4, Bloomsburg 5, Milton 6, Savannah, Ga., 10, Jacksonville, Fla., 11, Richmond, Va., 12, Charleston, S. C., 13, Washington, D. C., 15.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Montgomery, Ala., June 1-13, Atlanta, Ga., 15-27.
THE LITTLE PRINCESS: Chicago, Ill., June 1-6.

OPEN TIME.

KANSAS.—Chanute—William Opera House, Sept. 14-16, 22-25, Oct. 5-10, Nov. 16-21, Dec. 11, 12, 21-26, Jan. 1, 2, 4, 14, 18, 25-30.
MARYLAND.—Annapolis—New Colonial Theatre, June 8-13.
NEW MEXICO.—East Las Vegas—Duncan Opera House, June.
NORTH DAKOTA.—Jamestown—Opera House, Sept. 16-22, Nov. 1-30, Dec. 1-4, 18-28, Feb. 1-5, 20-25, March 14-21, April 1-14, 29, 30, May 1-21.
PENNSYLVANIA.—Kittanning—Grand Opera House, September, October, November.
Punxsutawney—Opera House, September, October, November.
Somerset—Opera House, Nov. 20, 21.
TEXAS.—Gatesville—Saunders Opera House, June, July and August.
WISCONSIN.—Green Bay—Green Bay Theatre, July 13-25, Aug. 3-15, 19-22, 24, 27, 29, 31.
WYOMING.—Sheridan—New Opera House, June and July.

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Metropolis Theatre, Fourteenth St. Theatre,
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THE FOREIGN STAGE

LONDON.

Williams and Walker Please Londoners—Productions and Gossip.

(Special Correspondence of The Mirror.)

LONDON, May 23.

The first of the theatrical novelties since my last epistle was one imported from your own highly successful continent. This novelty was In Dahomey, which Hurtig and Seamon's company, managed by Norman J. Norman, presented at the Shaftesbury last Saturday night to a most swagger audience drawn thither by a most shrewdly worked series of photographs and interviews.

I am glad to record that although on the first night the play, owing to a sudden transposition, left off before it finished, In Dahomey proved a great success. The principal contributors to this always devoutly wished for consummation were Bert A. Williams and George W. Walker, droll comedians both, yet each an utter contrast to the other. Williams' chortling of the interpolated Jonah man's song delighted the audience, who encored him again and again. Other highly appreciated scenery were Alda Overton Walker as Jasette Lightfoot, Pete Hampton as Old Nig Lightfoot, J. A. Shipp (who is also stage-manager) as Hustling Charley, Henry Troy, an excellent tenor; Richard Connors, Abbie Mitchell, and George Catlin, who is very clever as the Chinee.

The book, by the said Shapp, the music by the colored composer, Will Marion Cook, and the lyrics by that brilliant brown bard, Paul Laurence Dunbar, are alike clever and to the purpose. In Dahomey has not only been warmly welcomed by the entire London press, but it is drawing at present vast crowds. If literary, musical, dramatic and vocal ability, coupled with real freshness and unquenchable enthusiasm, count for anything, In Dahomey and its crowd of "bines" quelling blacks should become the rage of London.

On looking in last night to report progress I found that by desire of many playgoers these "nigs" were just performing a real cake-walk. It went splendidly.

Our big native play production of the week was The Gordian Knot, which Actor-Manager Beerbohm Tree presented at His Majesty's on Wednesday before one of the swellest and swaggerest audiences ever seen even at this highly fashionable temple of the drama. Dukes and Duchesses, Barons and Baronesses, Earls and Countesses, Marquises and Marchionesses, yea, Princes and Princesses, were "all over the shop," as the poet says, while literature, the drama, the law, art, diplomacy and politics were blithely and brilliantly represented. Diamonds and things of that sort flashed and glistened all over the house. Indeed one lady was so heavily laden with gems all over her bust and bodice as well as in her tresses that ever and anon I feared she would topple over out of the box on to the big drum.

The reason for all this toniness was that the author of the piece was young Claude Lowther, who is not only a smart young member of Parliament but also a diplomatist of considerable brilliancy and a warrior of splendid courage, as was proved by his deeds of valor and his life-saving qualities in the late South African wars. Also the still youthful Claude is, as you may guess from his surname, a scion of one of old England's oldest families.

In several respects young Lowther (of whom Max Beerbohm did a startling caricature in the current number of the *Sketch*) has proved himself an able literary artist. I regret to say, however, that this play of his—The Gordian Knot, to wit—will not advance his literary reputation nor will it give him much *locus standi* among the ranks of Britain's dramatists.

It has at times much power, but this power is utterly let down by the preachiness and tediousness of the dialogue and by considerable straining for effect. Moreover, the whole thing is very conventional, especially for a writer who shows so much freshness and originality in so many other departments of life.

The story is, perhaps, best indicated by a description of the principal characters. The real leading character is Gabrielle Melville, a Parisian actress and notorious courtesan, the latest of whose many male victims is a fine young politician, Le Vicomte Selignac, to wit.

Day by day does Gabrielle gloatingly drag the fascinated young Vicomte, deeper and deeper into degradation. The Vicomte is sedulously watched over by a crippled friend, one Roger Martens, whom he rescued from danger when they were schoolboys together. So deeply does the Vicomte become involved and so blasted does his career threaten to be, that Roger sees anon but one way to sever this Gordian knot—that is, to kill the mocking and shamelessly faithless syren. This he does after a long scene by strangling her with her own rich ropes of golden hair, even as a similar false fair one was annihilated in one of Browning's poems. Thus the Vicomte is released from this libidinous courtesan's thralldom, while the strangling friend is left a mowing and mopping maniac.

Tree played the Cripple with an intensity as enthralling as his make-up was realistic. I do not remember that he ever acted better. Olga Nethersole (who is said to receive £200 per week) was powerful but scarcely convincing, and certainly not fascinating enough as the mocking and subsequently murdered courtesan. Robert Taber had but little scope for his fine abilities as the entangled Vicomte, and most of the other players had still fewer opportunities. One of the M. P.'s professedly humorous characters was a ridiculous and antiquated caricature of an American woman who boasted of belonging of the Four Hundred.

That fine old English morality play, Everyman, is to be revived by Manager E. G. Saunders at the Court this (Saturday) afternoon. To-night Ellen Terry will at the Imperial revive Much Ado About Nothing. This was due last Tuesday, but Ellen's son (Gordon Craig) hadn't got his new fashioned scenery ready. Several new plays are due in the suburbs on Monday. These include Arethusa, by Alfred Sutro (who has adapted plays for Forbes Robertson); at the King's Theatre, Hammersmith; Margot (adapted from a play by Daudet); at the Metropole, Camberwell; Home, Sweet Home, a new melodrama, by Actor Frank Lindo, at the Shakespeare, Clapham; Who's Hamlet (by a new playwright), at the Ealing Theatre, and In the Jaws of Death, a new melodrama, at the Grand, Fulham.

To-day Marie Tempest revives Caste for one week only at the Criterion, where next Wednesday week Manager Frank Curzon will present Hennequin and Duval's successful Parisian play, Le Coup de Fouet, as adapted by the aforesaid Marie's husband, some of whose names are Charles Edward Stuart Cosmo Gordon Lennox.

In September Charles Frohman will present H. V. Esmond's play, which bears the old Pinero play-name of Imprudence.

Arthur Bourchier, who will finish his present Garrick season with Whitewashing Julia a fortnight hence, will in the Autumn produce a new play by Haddon Chambers. This was at first called A Great Lady, but as I pointed out the name had been used. The piece has been renamed A Golden Silence. This, however, may have to be changed, as, according to an old established theatrical superstition, all plays having the word "gold" or "golden" in their title are unlucky, forsooth!

In the meantime, the Garrick will be occupied by a couple of French companies, not both at once of course, but in succession—namely, Jeanne Granier and company and Madame Réjane and company. La Réjane will among other things play the Macaroon-munching Nora in Ibsen's strange play, A Doll's House, if you please.

Dan Leno is preparing a new Dante ditty for the Whitsuntide holidays. Irene Lloyd will, I hear, play the next Drury Lane drama. Again, I hear tidings of a contumous variety show in this city at the Royal Music Hall in Holborn this time. In the meantime I wonder what has become of the once much paragraphed project of your Messrs. Keith to turn the Princess in Oxford Street into a continuous vaudeville house.

There is a rumor around to the effect that the Lyceum is to be rebuilt for Sir Henry Irving, whose second son, Lawrence, married the sweet Mabel Hackney a few days ago. Up to the moment of mailing, however, I have received no verification from Sir Henry touching this Lyceum rumor. If it comes to pass, it cannot, of course, do so, until Sir Henry returns from his next American tour.

By the way, we look like being without leading plays in these islands next Fall, and during the following year, for your nation with its Gargantuan appetite for English plays and players will then absorb the said Irving (whose Dante drama continues to do well as Old Drury), Martin Harvey (who is attracting many distinguished folk to the Royalty), George Alexander (who has instructed Novelist Robert Hichens to adapt Les Affaires Sont Affaires fortune), Ellen Terry and company, and so on and so forth. Against all these you are only returning to us Mrs. Pat Campbell and E. S. Willard. Both are welcome to those London playgoers represented by the gilt edged.

GAWAIN.

LONDON NOTES.

At the Grand, Fulham, on Monday next a new drama by W. P. Sheen, entitled In the Jaws of Death, will be produced for the first time.

It is quite possible that The Night of the Party, with Weedon Grossmith and company, may be put on at the Avenue Theatre next week.

Douglas Cox, who so successfully managed the Alhambra for three years prior to Dundas Slater's management of this house, returned last Monday week to his old post. Holbrook Blinn also started on Monday at this popular house, giving a fifteen minute recital of humorous stories with great success.

A revised edition of A Country Girl was presented at Daly's on Saturday, where this piece has been running continuously since January, 1902. The house was packed, and the piece seems likely to rival San Toy in length of run.

Ethel Barrymore has arrived here and is staying with the Duchess of Sutherland. It is said that her season in London will commence in April next.

When Darkness Falls, a new play by William Bourne, was produced at the Surrey on Monday night. Bourne is the author of Man to Man, a play which has been successfully toured for the last seventeen or eighteen years.

W. H. Gillette arrived at Liverpool on Thursday last by the *Saxonia*. On Friday he was present at the Duke of York's Theatre, when he witnessed the performance of The Admirable Crichton, in which piece he will appear in New York in the Autumn.

On June 1, at the West London Theatre, a new melodrama, entitled Midst London's Millions, written by William Bailey, Jr., and Charles Bertie, will be produced for the first time.

The new play at the Garrick for the Autumn season, written by Haddon Chambers, is now called The Golden Silence.

Wilson Barrett's new play, which was to have been called Sock and Buskin, has been renamed In the Middle of June, and will be produced at Middlesborough during the second week of June.

JOHN PARKER.

AUSTRALIA.

News and Notes of Antipodean Plays and Players.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., May 4.

There are few changes to report since my last advices to you.

J. C. Williamson's Are You a Mason has scored a big hit at the Palace Theatre and advance bookings are still heavy. Ethel Moillson, the young Canadian, has become a great favorite and is much sought after socially. George Giddens, Cecil Ward, and Olga Beatty Kingston are also firm favorites.

Dick Whittington, Williamson and Musgrove's spectacular piece at the Royal, is now in its last week, and on Saturday will make room for George Musgrove's Circus Girl company, fresh from a successful tour through the two New Zealand isles.

Frank Thornton has been doing big business with Charley's Aunt at the cosy Criterion. His rendition of the lady from Brazil, where the nuts come from, is as good as ever, and it is a pity that his supporting company is not stronger than it is. He is now appearing as Dick Phenhyl in Sweet Lavender, a character in which he always makes a hit. This character was first played here by Edward Terry when he toured Australia under Williamson's management.

Harry Rickards has been absent in West Australia looking after his new theatre. At his Sydney and Melbourne halls a frequent exchange of artists keeps his programmes up-to-date.

Fitzgerald Brothers' big circus continues to draw well. Herr Pagel, the strong man, is a principal draw.

Maggie Moore reports good business from West Australia and expects to reach Sydney very shortly.

Miss Fitzmaurice Gill's New Zealand tour has panned out very well and on her return she will probably play a short season at a metropolitan theatre.

Edward Lloyd's concert tour is proving only too short. The great tenor has been met with large audiences at each appearance. He is due to leave Australia on May 12. His company in Australia was a good one, including such artists as W. A. Peterkin, basso, and May Mulke, 'cellist.

Mark Hambourg and Jean Gerrardy are both booked for return Australian tours.

Fannie Bauer, a Sydney soprano, has recently made her debut in Italy with the Florence Philharmonic Society and is well spoken of by the local critics.

The Sweet Nell of Old Drury company is doing well in New Zealand. Nellie Stewart is an old favorite over there.

Alfred Dampier is still in the provinces and doing well.

E. NEWTON DALY.

AMONG THE DRAMATISTS.

Edward Fuller, of Providence, R. I., is the winner of the prize play competition held by the Keith management of that city recently. The winning play is entitled Fetters, and for it Mr. Fuller receives a prize of $250. The piece will be presented by the Albee Stock company during the week of June 1.

Richard Walton Tully, two of whose plays will be produced next season by Nat C. Goodwin and Liebler and Company, left for the Pacific Coast on Wednesday. Mr. Tully will be gone four months, and will during that time complete the new play upon which he is now at work.

Oklahoma, a new four-act comedy drama, by L. J. Jardot, manager of the Stillwater Opera House, Stilwater, Okla., was produced May 23 by the Vessie Terrell company to a large and appreciative audience.

AMATEUR NOTES.

The Staunton (Va.) Amateur Opera company presented La Mascotte at the local Opera House on May 21 and 22 to two packed houses. The performances were under the direction of James C. Kenny.

The ladies of St. Mary's Parish, at Willimantic, Conn., presented in French the tragedy, Mary; or, The Grace of God, and the comedy, History of a Vacation, at Loomer Opera House, May 24, pleasing an audience of 1,100 people.

ENGAGEMENTS.

Seth Cabell Halsey, for the production of Held by the Enemy at the Alvin Theatre, Pittsburg.

Charles L. Crane has been re-engaged by E. J. Carpenter to play the role of Teddy in A Little Outcast (Western) next season.

Edward M. Boulden, by M. W. Taylor for Why Women Sin.

Rose E. Anthorn, for Ben Hur.

Adolph Jackson, late of A Fool and His Money, will do a Summer engagement in A Turkish Texas.

CORNELIS VAN DER LINDEN.

Photo by De Turkus, N. Y.

Cornelis van der Linden, managing director of the Royal Dutch Opera at Amsterdam, Holland, who is in this country to look over the operatic field with a view of producing opera in this country and also to study American methods, is one of the best known musical men in his country. He intends to produce Parsifal in Amsterdam next fall. He was born in Dordrecht some fifty years ago and at an early age showed remarkable musical ability. His first instructions were from Jacob Kast, Sr., the noted pianist, and H. A. Ludwig, one of Holland's greatest instructors on the flute. He took lessons on the oboe and violin from W. F. Nothdurft, and studied theory and composition under F. Bohme.

When eighteen years of age he went to Antwerp and Brussels and later to Paris, where for three years he studied under Gounod and Bizet. From there he went to Italy and Germany and did not return to Dordrecht until 1870. In Dordrecht he was director of many musical organizations and it was while there that he induced J. Smith, one of Netherland's wealthiest men, to add a complete opera house to his private residence.

In 1879 Herr van der Linden wrote Catharina and Lambert. He also acquired fame by his patriotic opera, Leiden's Ontzet, which tells the story of the beleaguered city of Leiden during the eighty years' war between Holland and Spain. In addition he published a large number of songs for choruses, many cantatas, seven overtures, and many arrangements in harmony.

In 1888, when the Royal Dutch Opera was under the direction of J. G. De Groot, Herr van der Linden was engaged to take complete charge, and under his direction the organization achieved great success in Amsterdam and other cities. In 1894 he became managing director of the Opera and has brought it to a high state of perfection. Since he has been impresario many original Dutch operas have been produced.

GOSSIP OF THE TOWN.

C. Jay Williams has signed with William A. Brady and Joseph Hart as stage-manager for next season with Foxy Grandpa.

Pauline Paull, who during the last three months has been playing Juliet in Simville's production of Romeo and Juliet, has returned to New York.

Edward N. Hoyt, who has been featured as Mercutio in Simvelle's Romeo and Juliet, and his wife, Fannie Hoyt, who has been playing the Nurse, have closed with that company.

Florence Cecil, leading woman with Gill and Fitzhugh's A Little Outcast company, No. 1, was taken suddenly ill on May 26 while the company was playing an engagement at the Holliday Street Theatre in Baltimore. Miss Cecil was removed from her rooms at the Hotel Lexington to John Hopkins Hospital, where she was operated upon the same evening. Her malady proved to be a severe case of peritonitis. She is reported to be improving.

The Cook Opera House at Rochester, N. Y., had a narrow escape from fire on Saturday night, May 23. Several buildings adjoining the Opera House were totally destroyed. The fire broke out just after the performance of The Soudan by the stock company.

Ivah M. Wills, formerly of the Proctor forces, recently underwent a severe but highly successful operation on her nose and throat, performed by Dr. Quinlan. Miss Wills has as yet made no definite plans for next season.

The Lord Strathmore company closed its season in Kingston, Ont., May 26. Virginia Drew Trescott will be in the city for a few days and will then leave for the country for the Summer. Manager David Traitel is arranging his route for next season.

Edwin Nye has signed for a special engagement with The Belle of New York to play his old part. Cleveland, St. Louis, and Detroit are the cities which will be visited.

The Cook-Church Stock company will open its season on or about Aug. 24. The tour will be under the management of H. W. Taylor.

James W. Harkins, Jr., author of The Winning Hand, which Manager Fred Niblo will exploit, is summering at his home near Worcester, Mass.

Will J. Riley, advertising agent for the Four Cohans company, has been re-engaged for next season.

Charles L. Welch and May Belle Fredericks, both members of the Peggy from Paris company, were married in Boston by the Rev. William T. McElveen, on May 27.

Minnie Deneans joined the Dale Theatre company at Onawa, Ia., on May 16, taking the place of Maude Street as leading woman. The latter will spend the Summer at Hot Springs, Ark.

Frederic Wonder, who was with the Roccadi company last season, has been engaged by Francis J. McCarthy for season of 1903-4.

Mrs. Frances Grahame Mayo, the actress, and widow of the son of the late Frank Mayo, was married, on May 25, to Harry B. Palmer, purser of the steamship *Celtic*. The ceremony was performed by the Rev. Dr. Houghton, in the rectory of the Little Church Around the Corner. Mrs. Palmer has retired permanently from the stage and will henceforth live in England.

J. Lester Herbert closed with Russell's Comedians at Pekin, Ill., on May 18.

J. S. Atkinson, manager of the Eben Holden company, is convalescing from an attack of appendicitis.

Rachel McCausland, who was this season with David Warfield in The Auctioneer, and Henry C. Mortimer have signed with Atkinson and Wildes for their production of Eben Holden which they will next season send on tour.

Eleanor Gallagher, the divorced wife of Edmund P. Dole, Attorney-General of Hawaii, last night (Monday) became a member of the chorus of The Runaways.

Edgar L. Davenport is at present in Chicago, where, besides representing a pocket typewriter company and a firm of couch chair manufacturers, he is acting for Coyne Fletcher, the dramatist, and is also managing Jessie Cree, a talented whistler. Mr. Davenport has been specially engaged to appear as Horatio Drake in Liebler and Company's production of The Christian, which will play at the Academy of Music, Chicago, in August, and has also an offer to appear as the leading support for next season in the company headed by Ada Rehan and Otis Skinner, which the same firm will next season send on tour.

Percy Plunkett, of the Sunny Jim company, will spend the Summer months at Edgartown, Martha's Vineyard, where he will during the hot months serve as manager of the victorious Edgartown baseball team. Mr. Plunkett has purchased several acres of land in a desirable location and upon this plot he will erect a number of cottages.

Leola Maye, of the Buffalo Stock company, will next season appear in one of Gus Hill's attractions.

The engagement was announced last week of Henry Ainley, the English actor, to Suzanne Sheldon, last season a member of E. H. Sothern's company and this season a member of George Alexander's company in London. The date of the wedding has not yet been decided upon.

Trevor L. Corwell, musical director for Rose Melville in Sis Hopkins, at the closing of the company in Pittsburg on May 24 received a handsome bâton, the gift of the members of the company.

C. G. Allen and Phil Paulscraft have been re-engaged by Gus Hill to go in advance of two of his attractions.

Mr. and Mrs. Daulen, who are now in Yokohama, will visit Siberia before returning home.

Rachel Lewis, who has just completed a successful tour through the South, will next week come to New York to arrange for a Summer season in Canada. She will first play the Main Line circuit for seven weeks, appearing in Deseronto, Picton, Wenton, Gouanoque, Cobourg, Oshawa, and Port Hope. She will then play Owen Sound for three weeks. Miss Lewis' Southern tour was successful, it is said, and return dates have been booked at most of the cities in which she appeared.

Nazareth, the passion play by Clay M. Greene which was some time ago produced at Santa Clara, Cal., by the Jesuit Fathers, on May 25, 26 and 27 was again presented before large audiences.

The Melbourne MacDowell company was forced recently to cancel dates at Fond du Lac, Oshkosh, and Appleton, Mich., owing to its paper going astray.

Walter Montague has sold the American rights of Fort Riley to Flesher and Le Comte, who will produce it next season.

Richard Quilter, the comedian and stage-manager, has signed for his third season with A Fatal Wedding company.

Grace Kimball, who has been leading woman for George Fawcett's circuit of stock houses, will next season star in a dramatization by Stanislaus Stange of Anthony Hope's The Indiscretion of the Duchess.

Drina de Wolfe will next season be seen at a Broadway theatre in a special matinee of Edmond Rostand's La Princess Lointaine, of which a special translation has been made for her by Wilbur Underwood. Bernhardt used the piece in Paris some seasons ago.

Mrs. Thomas Whiffen, who is now appearing with Mary Mannering in The Stubbornness of Geraldine, will next season be featured in the support of Arthur Byron in Frank McKee's production of Major André.

Cable advices from Salzburg state that the court has decided the suit brought by Frau Emma Gaerdtner, heiress of the composer Millöecker, against Heinrich Conried, in favor of the plaintiff, declaring that Herr Conried allowed himself to appear as the owner of the composer's works in order to create that impression in the United States, while in reality his rights of production expired in 1890.

The second traveling company in Happy Hooligan on May 23 closed its season in Boston after a tour of thirty-nine weeks. The next season will open early in August, and a feature of the production will be a kinetoscopic electrical ballet, for which Gus Hill, who owns the production, has taken out letters patent.

Madame Janauschek, who is convalescing at 44 Franklin Street, Saratoga, would be pleased to hear from her friends.

Edith Merriless is convalescing at St. Catherine's Hospital, Brooklyn, and expects to soon return to her home at Sheepshead Bay.

Willis R. Boyer, manager of Daniel Sully, is in town completing arrangements for next season's tour. Mr. Sully will play The Old Mill Stream, which proved successful last season. William F. Kohman, William Rood, Charles Wallace, and Ethel Carpenter have been engaged for the production.

The announcement has been made that Antonio Scotti, the grand opera baritone, will be married to Mary Britton Leavy, of New York city, in October.

A divorce was granted to Mary Almira Aronson from Rudolph Aronson, in the District Court in Denver, Col., on May 28.

Harry A. Burkhardt, who played the leading roles with Percy Haswell in The Royal Family this season, and who is now playing the leads with the Lawrence Hanley Stock company in St. Louis, was entertained recently at a reception given for him by Whytelawe Sanders, of that city.

Josephine Ross, of Hart Conway's School of Acting, recently won the diamond medal donated by Joseph Jefferson.

Tom Marks closed his season last week at Ann Arbor, Mich. Mr. Marks is spending a few days at Mt. Clemens before going to his home at Perth, Ont.

The Woman's Auxiliary of the National Art Theatre Society will hold a meeting next Thursday afternoon at three o'clock at College Hall, 128-130 East Fifty-eighth Street, when addresses will be made by several women prominent in literature and the stage. Among others who are expected to speak are Marguerite Merington, Ella Wheeler Wilcox, Mrs. Robert T. Haines, Sarah Truax, Mrs. Genie H. Rosefeld, and Katherine Grey. Ladies interested in the National Art Theatre movements are invited to attend.

Clay Clement and his wife, Karra Kenyon, have forsaken the stage to retire to private life on their Texas ranch.

The Belle of New York was last week produced at the Moulin Rouge, Paris, and immediately received popular favor.

John H. Springer, manager of the Grand Opera House, was on Friday held in $500 bail for alleged violation of the section of the penal code forbidding that children under sixteen years of age shall appear at theatres. Eva Salmon, who is said to be but fifteen years old, appeared recently at his house.

Herbert Titheridge, an English actor who was leading man with Mrs. Campbell during her first American tour, has been engaged by C. B. Dillingham to support Henry Miller in his tour of the Pacific Coast.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

TELEGRAPHIC NEWS

CHICAGO.

Many Musical Attractions for Summer Runs —Gossip of Plays and Players.

(Special to The Mirror.)

CHICAGO, June 1.

With one exception all of the downtown theatres have come to their Summer runs. The exception is the Grand Opera House, which will be closed for this and next week, preparatory to the first production of Babes in Toyland.

Eight Summer attractions, and six of them musical comedies, are entirely too many for the Garden City. The first to terminate its engagement is King Dodo, and others may soon follow. Chicago does not take kindly to inferior casts and number two companies, more especially during the heated term.

Millie James in that delightful picture of child life, The Little Princess, has won the admiration of Powers' patrons in no little measure. The first week was a continuation of crowded houses and is likely to be duplicated nightly for the four weeks' engagement.

Robert Emmet, magnificently staged and well played, is in its second week at the Great Northern, where it is slated for the Summer. Robert Conness, assisted by a good company, including Owen Fawcett, P. Augustus Anderson, and Angela Russell, give a stirring portrayal of the spectacular scenes of 1803.

Weber and Fields closed their successful engagement of two weeks and a day at the Grand last night. The Big Little Princess succeeded as the second part of the programme during the last week. Fay Templeton was the Sarah Crude and scored a complete triumph in her imitation of Millie James.

A Chinese Honeymoon is meeting with notable success at the Illinois. The attendance is large, and the undoubted hit of the musical comedy is the best of reasons for predicting that it will remain for many weeks. Mr. Seabrooke, Miss Barry, Miss Wentworth, Mr. Pruette, Miss Fult, Mr. Howard, Miss Tracey, and Mr. Tre Donick are the capable principals who share the honors.

King Dodo and the Studebaker end their season together Saturday night. This is the third time of the Jolly Old King in Chicago, with a total of thirty weeks, and while business has been fair, it was hardly the best policy that brought an inferior company back to the home of the original success.

The Whitney Opera company in When Johnny Comes Marching Home began its fourth week at McVicker's last night in the presence of a crowded house. The Stange-Edwards' opera continues to please and will probably remain in the running until July at least.

Manager Tillotson's elaborate production of The Tenderfoot is now in the seventh week. Richard Carle's comedy opera is the brightest and best of our Summer bills, and its success is so striking that its stay at the Dearborn is limited only to the length of the lease of the property, which expires Sept. 1.

The Voyagers goes merrily on at the La Salle. Changes are noted in the dialogue and new music is being added each week. The piece will continue until July, when a revival of Chow Chow is contemplated.

Three special matinees will be given at McVicker's this week by Mary Shaw and her company in Ibsen's study of heredity, Ghosts. Miss Shaw made a favorable impression during her previous engagement three weeks ago at this theatre.

In the Thirty-first Street the stock company has Du Barry for the first time at popular prices and with it will close the season, a most prosperous and encouraging one. The reopening will occur early in August with practically the same company.

The clever players in the New American Stock this week demonstrate that an old story will bear repetition. Frank Harvey's A Woman's Redemption is the play, and it will close the season.

The revival of The Merchant of Venice last week at the Bush Temple proved even more attractive than was hoped. Miss Reals has never appeared to better advantage than as Portia, and Mr. Sullivan achieved a well balanced impersonation of Shylock. The staging is the finest the Bush has thus far provided and the performance was creditable to both company and management. This week Camille is the bill in the last of the stock season. A musical comedy by J. Edwin Brown is to follow June 8.

Sensation was the rule at the Alhambra last week in George Klimt's James Boys in Missouri, which contains enough excitement to satisfy the most exacting admirers of this class of drama. In the Shadow of the Gallows is the current attraction.

The Bijou, with Sandy Bottom, ended its season last night, as did the Academy with The Buffalo Mystery.

The Garrick with Summer opera had rather a short and stormy session. The Mikado was the second opera offered and ended in the middle of the week. Lack of sufficient financial backing is said to be the cause.

The Columbus in the last week of the season has J. H. La Pearl's Reaping the Harvest.

There is a possibility that Chicago may have an open air performance of As You Like It, by the Ben Greet company, under the auspices of one of the local universities. Louis Nethersole is trying to arrange the matter.

W. P. Cullen has leased The Burgomaster for five years from the Dearborn Theatre management, and will open the Great Northern's season of 1903-04 with it on Aug. 2 for two weeks.

The Idle Born, a comedy by H. Chatfield Taylor, was produced at a Studebaker matinee this afternoon.

A member of Weber and Fields' business staff, whose association with the firm is close enough to know, stated that the comedians will control a new theatre to be built for them here during the coming season. Two sites have been offered; one in the heart of the shopping district, at State and Adams streets, the other in Michigan Avenue near Monroe.

E. R. MACKAY.

BOSTON.

Last of the Museum—Visiting Plays and Players—Benton's Gossip of the Theatres.

(Special to The Mirror.)

BOSTON, June 1.

There was genuine regret expressed by Boston playgoers to-night when they packed the old Museum for the farewell performance in the playhouse, which had been famous for more than half a century. It was certainly the most noted house in Boston, and the occasion of seeing the final curtain rung down was made a matter of sentiment by those who had genuine affection for the members of the old stock company which held its boards for so many years. Thanks to the generosity of the managers and the members of the Empire company, the last night was made a testimonial to the Vincent Memorial Hospital, which keeps alive the memory of the veteran actress who appeared for so long with William Warren. The play was Mrs. Dane's Defense and every ticket was sold long before the opening. After the performance William Seymour, who was for a long time with the stock company, made an address; Margaret Anglin read some excellent verses written for the occasion by Dexter Smith, and as the curtain fell audience and all joined in singing "Auld Lang Syne. Then out in the foyer all the orchestras in town united in a serenade to the old Museum until the signal for lights out. And now comes a big office building!

York State Folks has pleased all who have seen it at the Majestic, and I have heard nothing but kind words for this admirable rural drama. It is one of the best pictures of country life seen here in a long time and it deserves to have a long stay. Ray L. Royce, James Lackaye, Marie Falls, Mrs. Sidman, and all the cast are excellent and the piece is put upon the stage in admirable fashion.

This is the last week of A Chinese Honeymoon at the Colonial, which will close for the Summer 6. The engagement continues well and there has been special interest in a couple of performances by Blanche Morrison, who played Mrs. Pineapple that Helen Byron might take a little vacation. The newcomer is a pupil of Napier Lothian, young, vivacious and a capital singer. She had just closed an engagement with the Bostonians in Robin Hood.

Peggy from Paris keeps on its vigorous course at the Tremont and has staying powers to keep it here all Summer. The audiences still pack the theatre as they did the opening week, and the production is emphatically the hit of the Summer season. One of the features of the past week was the entire suspension of business at Squanton in order that the townspeople might come to Boston out of compliment to George Schiller, who is a member of the company.

It might have been imagined that the lease of life for The Defender had expired with the two long runs that it had had here, but that is not the case. Manager Block has invested new vigor into the well-known production and by selecting new players has turned it into a genuine novelty. Dan McAvoy and Harry Watson are the chief funmakers, and the songs by Lizzie B. Raymond and Margaret McKinney are noted features.

The Castle Square presents the only important change of bill that Boston possesses to-night, and it will be interesting to find out what sort of a week The Way of the World has at this house. It had been given in Boston only once, when Elsie De Wolfe played a starring engagement at the Tremont. This Clyde Fitch play will hold the stage only a week and will be followed by a revival of Jane.

Charlotte Hunt has her opportunities at the Bowdoin Square this week, for the revival of East Lynne presents her as Lady Isabel and Madame Vine. She will be given a benefit Friday afternoon and evening, when the bill will be changed to Colleen Bawn. Next Monday her father, Jay Hunt, the general stage director, will be given a benefit, presenting The Wages of Sin.

The Grand Opera House closed for the Summer 30, and the Hollis will remain dark until 5, when it will open for three performances of the all star cast of Romeo and Juliet.

There was not the general interest in the auction sale of properties and costumes of the old Museum that might have been expected, and although there was a continuous throng of curiosity seekers, the bidding was not very spirited. Few well-known purchasers were present, and the most prominent sale was that of the Hamlet set with Yorick's skull, which went to Samuel J. Elder, the well-known lawyer, for $10. The sale lasted most of the week, but it was not marked by high prices. At private sale the extensive library of 2,000 old manuscripts and the properties, especially carved woods that can be used again, were sold to Charles Frohman, and will be taken to New York. His representative, William Seymour, was in town, and finding that a purchase was possible, he did quite a bit of cabling to London, resulting in the sale in a lump to him. That will take away some of the interest in the final auction, which will take place to-morrow, when programmes and paintings not otherwise disposed of will go under the hammer.

Hagenbeck's Trained Animals opened at Music Hall to-day what promises to be a most successful stay. It has been a long time since such an exhibition has been seen in this city.

Harvard had its out of door theatricals, under the direction of Ben Greet, to-day. A part of the quadrangle was turned into a playhouse and in the late afternoon As You Like It was given, with Edith Wynne Matthison as Rosalind, followed by The Comedy of Errors in the evening. The order will be reversed to-morrow. The same body of players was out at Wellesley College last week and gave Everyman one afternoon, followed by The Sad Shepherd in the evening. These performances were especially successful.

Robert Hunter made a flying visit to Boston last week in the interests of the all star production of Romeo and Juliet at the Hollis.

While A Chinese Honeymoon has had divorces that have attracted attention to the unhappy matrimonial alliances of Toby Claude and Phoebe Brown, Peggy of Paris has taken the opposite course and already has had one wedding in the company. The bride was May Belle Fredericks, and Charles L. Welch was the groom. The wedding was the culmination of a romance that started in Chicago, and without saying a word to their associates they went quietly to the residence of Rev. William T. McElveen, where the knot was tied.

The Boston Ideal Opera company stranded in Lynn last week after an engagement of one week.

Dorothy Rae, the toe dancer of Peggy from Paris, has had to go to the Baptist Hospital to have an operation performed as the result of an accident that occurred during the Chicago engagement.

Grace P. Atwell, who closed her season with John Craig, goes at once to Washington to join the stock company at the Columbia.

JAY BENTON.

PHILADELPHIA.

Summer Doings in Quaker Town—Next Season's Outlook—Gossip.

(Special to The Mirror.)

PHILADELPHIA, June 1.

The theatrical season is at an end, and after this week Keith's two theatres will have a monopoly of the Summer business, as the present intention of the management is to remain open the year round.

The Knickerbocker Girl, after an eight weeks' run, closed May 30 at the Walnut Street Theatre.

After all the fuss regarding the much needed improvements at the old Walnut Street Theatre during the Summer, it will reopen next September in its present condition and pass from individual control to that of the Walnut Street Theatre Company.

If Francis Wilson should come to town he would imagine he was playing at the Park Theatre, to judge by the three and six sheet posters liberally displayed on the walls. "Francis Wilson's original production and greatest success. The Strollers, at cheap prices," opened to-night for a two weeks' stay, with promises of liberal returns.

This is the last week of the Forepaugh Theatre Stock company, with The Girl of My Heart as the bill for three nights, closing with Rosedale, and presenting George Learock as the hero in both plays, this being his first appearance here this season. The management have kept all their promises and fully deserve their rich reward.

Valerie Bergere as Peg Woffington in Masks and Faces, aided by the Girard Avenue Theatre Stock company, is visiting star for the final week of the season, and as she is well known and a popular favorite, she is sure of big patronage. During the Summer many improvements will be made.

The Bijou Theatre Stock company appear this week in A Bachelor's Honeymoon, with the usual strong cast and appropriate scenic surroundings. The theatre is now in Summer attire, with iced air, fans, etc. Railroad of Love 8-13.

All the Summer parks are in full bloom. Woodside Park, under new management, is added to the list, as announced in last week's Mirror, with Gianini's Royal Marine Band as the attraction. George B. Bogle, formerly of Keith's Theatre, will in all probability make a success of his new enterprise, Woodlynne Park, Camden, N. J., with Rosini's Band and refined vaudeville.

Philadelphia during the season of 1902-03 supported seven dramatic stock companies, all of which did fairly well with costly and creditable stage productions. The stock system is a big feature here. For the coming season from the present outlook there will be six organizations, the Grand Opera House bookings to be furnished by Stair and Havlin.

S. FERNBERGER.

ST. LOUIS.

The Summer Park Attractions—The Exposition Outlook—News Jots.

(Special to The Mirror.)

ST. LOUIS, June 1.

And now for the Summer Gardens! St. Louis, which is probably the greatest garden town in the world, has at this time eight amusement places in full blast, viz., Delmar, Forest Park Highlands, Koerner's, West End Heights, Suburban, Manion's, Eclipse and Hashagen's. Only two down-town theatres, Olympic and Standard, are open.

This is the closing week at the Olympic. Amelia Bingham opened her second week last night in The Frisky Mr. Johnson. Miss Bingham's production of The Climbers scored the triumph predicted for it, and patrons of the Olympic have been lavish in their praise and approval of the actress-manager, who had already won a warm place in their affections on her previous visit.

Delmar Garden, which has had two weeks of band music, opened its regular musical comedy season last evening, when one of the newly organized operatic companies presented Weber and Fields' Pousse Cafe, which is one of the most laughable of all the Weber and Fields' productions. The piece was staged and presented under the personal management of Louis de Lange. The company numbers forty good voices, besides the ten principals, and was further reinforced by a ballet of thirty shapely young women under the personal direction of Arnold Kiralfy. The company seen at Delmar Sunday night is one of the three which will furnish lyric productions at Delmar this season. The other two opened at Cleveland and Detroit last night, and will follow each other every two weeks. This one is headed by Harris and Sidman, two of the best known German comedians. They have been playing Weber and Fields' pieces for several seasons. The leading soprano is Freda Gallick, a young woman who has made a big hit in Weber and Fields' attractions for the past two or three seasons. The soubrette is Josephine Newman, a St. Louis girl, whose reputation is already made. The company, which arrived direct from New York Thursday, has been rehearsing in that city for the past three weeks, and the result was that last night's performance was just as finished as the performance will be later in the week. The cast: Lord Chumley, Billy Taylor; Herr Wielshabben, Jake Bernard; Herr Weinshoppen, Bobbie Harris; Abel Stringer, Ted T. Burns; Herr Bierheister, Sam Sidman; Michael McCann, Arthur A. Whitelaw; Fiacre, L. Milton Boyle; Electro, W. A. Hungerford; Freka, J. M. McKee; Garson, A. Greer; Clorinda McCann, Freda Gallick; La Pooh Pooh, Josephine Newman; Henny, Vivian Prescott; Julie Bumbum, Mabel Dwight; Bossette, Jane Bernard; Jouvin, Essie Wilson; Duke of Thameswater, Leslie Marion; Lord Weakchester; Jennie Lippmann; Sir Hardup Fewacres, Victoria Bliss; Earl of Piccadilly, Caroline Melrose; Gelatine, Marie Quinn; Shanley Burnsmartin, Ida Hopper; Cable Rhodes, Estelle Dupree; Dodge Carr, Stelle Kiralfy; Broadway Walker, Daisy Johnson, and the Silver and Gold Ballet under the personal direction of Arnold Kiralfy.

Koerner's Garden opened the season last evening under the management of H. E. Rice, one of the greatest hustlers among the St. Louis amusement caterers. Mr. Rice's great popularity and splendid business ability will no doubt give Koerner's the best season it has ever enjoyed. The attraction in the pavilion will be an exceedingly strong stock company, headed by Lawrence Hanley, who is the best known and most popular leading man that St. Louis has ever known. Mr. Hanley has played stock at the Imperial, and also one Summer season at Koerner's. The opening attraction was The Taming of the Shrew, and Mr. Hanley never appeared to better advantage than in the well-known character of Petruchio. He has improved much in health since he last appeared here, and he has regained his great voice, which is one of the beauties of a Hanley performance. Angelia Pullis surprised her friends by her magnificent impersonation of the role of Katherine. Harry Burkhardt, another clever stock actor and popular hero, received a warm welcome when he appeared as Hortensio. Rachel Acton, the young St. Louis actress, who made such a hit a few weeks ago in a new piece at one of the downtown theatres, won much praise by her work as Bianca. The other support was capable. The cast: Petruchio, Lawrence Hanley; Hortensio, Harry Burkhardt; Lucentio, Irvin Donecke; Gremio, Hal De Forest; Biondello, Joseph Hanover; Baptista, King Baggott; Gremio, Nathan Appleton; Music Master, W. S. Montgomery; The Tailor, H. R. McClain; The Cook, John Franklin; Nathaniel, George Landy; Walter, William Johnson; Adam, George McCullough; Katherine, Angeline Pullis; Bianca, Rachel Acton; Curtis, Florence Leslie; Elizabeth, Selma Muhr; Margaret, Helen Barry.

The Suburban opened Decoration evening with Innes' Band as the chief attraction. Diavolo, the cycle loop-the-loop wizard, was the big garden feature. Innes' Band reached St. Louis Wednesday, and in the afternoon had its first rehearsal. The band came here on a special train. Kryl, the cornetist, had charge of the band until Cincinnati was reached. There Director Innes was in waiting to greet his men.

Bandmaster Seymour is playing to the capacity of the free seats at the Cottage in Forest Park. Throngs of pleasure seekers gather on the verandas after nightfall intent on hearing the latest music, of which this bandmaster always seems to have first choice. His request programmes are timed for Friday nights. There are matinees on Saturday and Sunday. Since the cutting of the new path across the hilltop the cottage is brought within three minutes' walk of the street car pavilion.

Eclipse Park did a good business last week, the special attraction being the stock company in Beneath the Red Cross. The play proved a decided hit, quite beyond the expectation of either its author or producer. Wednesday night the newsboys gave it a great reception. A special matinee was given Memorial Day.

It was reported here Friday that Charles B. Dillingham had been offered the position of Superintendent of the Dramas Exhibit at the Exposition by the directors of the Louisiana Purchase Exposition Company. According to the reports, Mr. Dillingham cabled his acceptance from Europe, where he is now in search of theatrical stars for the next season. According to the news from New York, Mr. Dillingham will not be required to enact the roles of classic or modern drama, but will give instead an exhibit of stage mysteries. In the Liberal Arts Building a stage fully equipped with all modern improvements is to be constructed under Mr. Dillingham's direction, it is stated, and he will select assistants to give a practical demonstration of its operation. According to the dispatch, he will take as a model the stage which has been planned for the new comedy theatre, now building at Forty-ninth street and Seventh avenue, New York, which he believes includes all the most improved devices and most modern contrivances of stage equipment. At least once every hour the scenery on the model stage will be shifted by the latest electrical appliances, the curtains raised and lowered and a number of light effects explained. Furthermore, there will be placed on exhibition in this same department the machines used for making stage thunder, and giving many of the other effects which mistify the lay mind.

St. Louis Lodge of Elks observed Decoration Day "In Memoriam of Our Departed Brothers." The services were held at Bellefontaine Cemetery.

J. A. NORTON.

WASHINGTON.

Bertha Galland Closes—New Stock to Open—News of the Capital.

(Special to The Mirror.)

WASHINGTON, June 1.

But three of the playhouses this week are open for business—the Lafayette Square Opera House, Chase's and the Lyceum Theatre.

Saturday night the Columbia Theatre closed the Bertha Galland supplementary season of three weeks with The School for Scandal. It was a losing venture, but no fault of the star or management, as no finer or more handsomely presented or better produced plays have been seen, nor has a star received such an extensive local newspaper announcing. It was the weather, and there you have it. The house will remain dark for a week, opening again next Monday night with the Eugene Ormonde Summer Stock Company, under Ned Stein's management and direction. Mr. Ormonde, late leading man of the Lafayette Square, is a strong local favorite, and the opening bill, Lord and Lady Algy, should give the company a good send off. While the company is not as yet fully completed, the following are announced: Alida Cortelyou, Grace Atwell, Alice Butler, Harriett Sawyer, Geoffrey Stein, Robert Ferguson, W. H. Post, William Claggett and Percy F. Leach.

The Academy of Music terminated Saturday a record breaker season since E. D. Stair assumed the management. A Ruined Life was the closing attraction, and it was a hit. The Academy is one of the gold mines listed in the popular priced houses, and the patronage is at all times faithful, as the house is conducted on lines that fulfill everything that is satisfactory. John W. Lyons, the treasurer of the house, who succeeded as resident manager upon the death of W. T. Powell, has been very successful in the management. The house will reopen August 9.

Comic opera at Chase's holds full sway to the evident delight of a crowded auditorium that regard the present performance of The Idol's Eye one of the winners. A ringer for Frank Daniels in the leading comedy role of Abel Conn is William Corliss, who invests the character with an original personality and dry humor that instantly bears fruit. Norma Kopp as Damayanti, John J. Martin as Jamie McSnuffy, William Danforth as Don Pablo, Fredericks Knight as New Winner, Sabery D'Orsell as Marquita, Madge Lawrence as Lieutenant Desmond and Bernice Holmes as the chief priestess were principals of strength and quality. The Fortune Teller is in preparation.

Gloriana, headed by Captain Huntington, is the thoroughly satisfactory week's offering given by the Berger Stock Company at the Lafayette Square Opera House, and a full house applauds the work. In the curtain raiser John T. Sullivan strongly renewed his success in the name part he has so often played, and Selene Johnson wins distinctly a heavy leaded line of praise for a positive success as Gloriana. Next week Rip Van Winkle is the bill. Selene Johnson, contrary to rumors, after closing will remain and complete her eight weeks' contract, severing her connection two weeks from now.

Zack Walsky, who has been the advertising agent of the New National and the Academy of Music for the past eight years, will never

his connection with the Bagley enterprise to become advance representative of The Factory Girl next season.

Decoration Day was again made memorable by Washington Lodge No. 15 of the Order of Elks. Wreaths of the ivy and amaranth, with the purple ribbon properly inscribed, enclosed in boxes, were sent by special express to sister lodges where members of Washington Lodge have found a last resting place. The Decoration Day Committee comprised Albert Sellers, chairman; Jesse B. Jackson, P. J. Fingles, Henry J. Allen, Lawrence Mangum, Frank B. Swigart, M. G. McCormick, Robert W. Mattingly, Marshal Smith, Fred. G. Geisinger, Henry F. Gotts, Albert Lakeman, S. G. Kingsley, W. B. Garrett, Edward J. Shine and Dr. Frederick Sohon.

Bertha Galland, accompanied by her mother, left yesterday for the Hot Springs of Virginia, where a lengthy stay will be made for study, rest and recreation. Miss Galland next season will be under the management of J. Fred. Zimmerman, Jr., appearing in the play Dorothy Vernon of Haddon Hall, Paul Kester's dramatization of Charles Major's novel of that name.

M. M. Theiss's Wine, Woman and Song, headed by Bonita and her colored midgets, Armstrong, Baker and Armstrong, and the sensational Cycle Wheel keep the Lyceum Theatre's late season at a booming rate. The Innocent Beauties will follow.

JOHN T. WARDE.

BALTIMORE.

Last Bills of the Season—Music Notes—Talk of the Theatres.

(Special to The Mirror.)

BALTIMORE, June 1.

The George Fawcett company presented Fanchon the Cricket at Ford's Grand Opera House to-night, with Percy Haswell in the title-role. The performance was an even one and Miss Haswell was well supported by the remaining members of the company. This is the last week of the Fawcett season at Ford's. All things considered, it has been a very good one, both from an artistic and a financial standpoint.

The only other playhouse now open is Kernan's Monumental Theatre, where the City Sports Burlesquers present an up-to-date vaudeville bill.

Victor Herbert and his orchestra closed a thoroughly successful engagement of three weeks at Music Hall last Saturday night. The concerts were excellent in quality and were highly enjoyed by large audiences.

The Gaskill-Mundy-Levitt company controls the attractions at the Eagles' Industrial Exposition, which opened this evening at Industrial Park. An excellent entertainment is presented.

The last of the four exhibition recitals by students of the Peabody Conservatory took place last Friday evening at Peabody Institute. They were a decided success.

Florence Cecil, leading woman of Gill and Fitzhugh's Little Outcast company, which played at Holliday Street Theatre last week, is ill at the Johns Hopkins Hospital with peritonitis. An operation was performed last Tuesday evening by Doctor Sampson. Miss Cecil's understudy, Evelyn Treacy, played her part.

HAROLD RUTLEDGE.

CINCINNATI.

Close of the Season—Robinson's to Reopen—Theatre Chat.

(Special to The Mirror.)

CINCINNATI, June 1.

With the closing of People's and Heuck's yesterday the season here came to an end, and for the next three months the Summer parks will be without opposition from indoor amusements. On the whole it has been by far the most prosperous season that our local managers have ever enjoyed.

Madame Schumann-Heink's recital at the Grand drew out a good sized audience May 28, notwithstanding unfavorable weather conditions, and the performance was much enjoyed.

It was definitely announced on Thursday that Robinson's Opera House will be in the field again next season, having been leased last week by an out of town manager, whose identity is for the present a secret. That the attractions played will be popular priced ones is the only information that has yet been given out.

Henry Froelich, the leader of the orchestra at the Grand and at the Zoo, and formerly at the Walnut, has the sympathy of his many friends in the loss of his wife, who was burned to death on May 27 by the accidental ignition of her dress from a fire in which she was burning some rubbish.

H. A. SUTTON.

NEW THEATRES AND IMPROVEMENTS.

Arrangements have been completed for the building of a new Opera House at Moberly, Mo., to be run under the same management as the old house, which is to be closed.

A company capitalized at $100,000 has been organized at Morgantown, W. Va., to build a new theatre at that place. Five hundred dollars has already been raised. The incorporators are H. L. Swisher, N. Swisher, Scott N. Swisher, A. F. Heenan, Joseph N. Mills, and Lewis A. Yeager.

Adolphus Busch, of St. Louis, will build a new music hall in that city this season. The structure is to replace the old Busch Opera House, that was burned over a year ago. The building is to cost $20,000, and the Kront Kronthal-Liedertafel Society is to rent the place for ten years at $2,000 a year.

That Fulton, Mo., is to have a $20,000 opera house is now an assured fact. Citizens of that place have subscribed $3,000 toward the enterprise, and James W. Pratt, a local capitalist and owner of the former building, will build. Plans have been prepared, a new location selected and cleared of old buildings, and everything is ready for the workmen. The new building will be on the ground floor and modern in every way.

Wallack's Theatre will this Summer undergo extensive alterations and improvements. The house will open in the Fall with Henry W. Savage's successful production of George Ade's Peggy from Paris.

AMATEUR NOTES.

At an entertainment given at Long Island City on Wednesday evening by the Young Women's Catholic Club, Hattie Mills by her coolness and presence of mind prevented what might have been a panic. The skirt of Dora Werner, who also participated, caught fire from the footlights and rapidly blazed up. Miss Mills, however, caught the blazing dress in her gloved hands and extinguished the flame, meanwhile continuing to sing. Beyond a slight scorching of her hands and hair she escaped unhurt.

The Pearl of Savoy was presented to a full house May 12, at Fort Worth, Tex., by Professor Heathcote's School of Dramatic Art, and was highly enjoyed.

DEATH OF AGNES ETHEL TRACY.

AGNES ETHEL IN 1870.

Mrs. Agnes Ethel Tracy, who as Agnes Ethel made a series of brilliant successes on the American stage thirty years and more ago, died at her home at No. 80 Irving Place, New York, on May 26, of heart disease. She had been ill for nearly a year, but up to a short while before her death no fears were entertained by her friends that she would not recover. With her in her beautiful residence lived her niece, Mrs. Harold Henderson, who was her constant companion during her illness. Miss Ethel's sister, Mrs. N. P. Jodrell, was summoned from London by cable, but she did not reach America until the day after her sister's death.

Miss Ethel's career on the stage was remarkable by reason of the fact that while she was before the public for a period of only five years she won the highest honors, and upon retiring left behind her in the theatre a reputation that will endure as long as any of those who saw her performances remain alive. Her beauty, her uncommon intelligence and her graciousness of manner captured the fancy of New York playgoers upon the occasion of her first appearance, and from that time until her early retirement she was among the most popular actresses in the country. Besides achieving personal success she did much for the stage in America and for the members of her profession. She was the first native player to pay royalties to a European dramatist, thus establishing honorable dealing such as had not obtained before. She went to great pains to bring to the American stage the best methods of acting that were practiced in France at that time. She was, through her whole lifetime, a philanthropist, and her gifts to the institutions of the profession as well as to individuals were many and large. Every Christmas for the past five years she sent $500 to the Actors' Fund as a regular annual donation to that charity.

Miss Ethel was born in 1852 and passed her childhood in New York city. Evidencing particular talents for the stage, she became the pupil of that superb but ill-appreciated actress, Matilda Heron, to whose instruction Miss Ethel gave the credit of her success. Miss Heron trained her pupil with devoted care, and coached her for months in her own great role, Camille. In that role Miss Ethel made her debut, on Oct. 10, 1868, in the private theatre in the Jerome Mansion—now the Manhattan Club—at the corner of Madison Avenue and Twenty-sixth Street. Miss Heron had arranged the performance solely for the purpose of introducing her pupil to the critics and the public of New York. The success of the young actress—she was then but sixteen—was complete, and it seemed that she might at once take a prominent place on the New York stage. But Miss Heron believed that her pupil needed more and sterner experience before assuming so responsible a position, and to that end she sent Miss Ethel to the West to play in stock companies.

After an experience of a year in stock work Miss Ethel returned to New York to become the leading woman of Augustin Daly's company. In that position she remained for two seasons. She originated in America the role of Gilberte in Frou Frou, and in that part made the most brilliant success of her career. She also made a great success, while with Mr. Daly's company, in Sardou's Fernande.

In 1871 Miss Ethel—then at the height of her fame—decided to sacrifice the position that she had gained in America in order to pursue the study of her art in France. She went to Paris with the intention of joining one of the famous companies there, in whatever position might be offered to her. Upon her arrival she found the French stage in an unsettled state owing to the turmoil of the Franco-Prussian war. Failing to obtain a place in any of the theatres, she undertook to study from the front the methods of acting employed by the greatest artists. This system of study she found very profitable, and she succeeded in learning much about the art that was at that time comparatively unknown in America. She also had the advantage of meeting in Paris all of the noted French players and playwrights of the day. From Meilhac and Halévy she purchased the American rights in Frou Frou, and she engaged Victorien Sardou to write a play especially for her. Miss Ethel paid Sardou $10,000 for sole rights of the play, and subsequently she made from its production nearly four times that amount. The play was at first called Arabella, but later the name was changed to Agnes. The transaction between Miss Ethel and Sardou has already been alluded to as the first instance of an American player paying a foreign dramatist for a play.

From Paris Miss Ethel went to London, and after a short period of study there she returned to New York to prepare for the production of Agnes. The play was presented for the first time at the Union Square Theatre, under A. M. Palmer's management, on Sept. 17, 1872. Both the play and the returned actress were received with high favor. Indeed, the evening was one of triumph. Agnes ran for one hundred nights in New York and then was taken on a tour which proved highly profitable.

Immediately after the tour of Agnes, in the Autumn of 1873, Miss Ethel retired from the stage to become the wife of Francis W. Tracy, a wealthy citizen of Buffalo, N. Y. Her resolve to forsake her art caused great wonderment and no little disappointment to her friends and her numberless admirers. But Miss Ethel could not be induced to alter her decision, and save for two or three appearances in performances for charitable objects she never acted again. Mr. Tracy died in 1886. Four years later Miss Ethel became the wife of Clive Roudebush, but the union was not a happy one and a divorce was secured within a few years. Miss Ethel then resumed the name of Tracy. It is said that she was engaged to be again married a year ago, but the marriage was prevented by her illness. During the latter years of her life Miss Ethel lived very quietly at her home in Irving Place, with her niece as her only companion.

The body of Miss Ethel was taken to Buffalo on Thursday. The funeral party consisted of Mr. and Mrs. Brander Matthews, Norman Henderson, T. H. Keon, Mr. and Mrs. Harold Henderson, Mrs. Willard Winthrop Barling, and Miss Ethel's sister and her husband. At Buffalo the remains were received by a number of friends of the dead actress, including Franklin D. Locke, Thomas Cary, Ansley Wilcox, Dr. Henry R. Hopkins, and Roland Crangle. These men, with Mr. Matthews, Mr. Henderson, and Mr. Keon, were the pallbearers. The body was taken immediately to the crematory and was there incinerated. The ceremony was simple, consisting only of the reading of the burial service of the Episcopal Church. The ashes will be interred in Forest Lawn Cemetery, Buffalo, beside the grave of Miss Ethel's first husband, Francis W. Tracy.

JANE KENNARK.

The excellent work and enviable reputation as a stock actress of Jane Kennark, a group of whose pictures appear on the first page of THE MIRROR, render it unnecessary to give a detailed account of the many successful engagements she has filled with prominent companies throughout the country. She has been leading woman with Frawley's company and also with James Neill; of the Albaugh Stock at Baltimore, and has filled many engagements in Denver, where she is now stock star at Elitch's Garden for five weeks. Although Miss Kennark has received many offers for next season her plans are as yet undecided.

MUSIC NOTES.

The Philharmonic Society held its annual election May 27. Andrew Carnegie was elected president; Richard Arnold, vice-president; Felix V. Leisels, secretary; Henry B. Schmitt, treasurer, and Robert Peltz, librarian.

Signor Antonio Scotti, the baritone, and Mary Britton Leavy, of New York city, are to be married next Autumn.

Robert Grau has sent his representative, Marcus Mayer, to Paris to consummate a contract with Madame Calvé to appear in concert and scenes from certain operas under his management season after next.

Stillman Kelley, of Yale, has been selected to conduct the overature to his opera Aladdin at the International concert to be given during the Wagner commemoration week at Berlin in October.

Herr Conried's latest engagement for the coming opera season is Francisco Maria Guardabassi, a young Italian baritone, godson to Pope Leo.

Sousa's Band is meeting with a warm welcome in Russian cities.

Madame Patti herself announces the coming tour as her real farewell to the United States. She sang in the one and only concert of the season in London last Thursday.

The National Eisteddfod met at Pittsburgh the past week. William A. Rogers, of Chicago, and H. E. Krehbiel, of New York, were the judges of the prize musical contests.

Robin Ellis, with capable assistance, gave a delightful Scottish evening at the New York College of Music last Tuesday evening. The entertainers, with the exception of one or two, wore the charmingly picturesque Highland costume. The opening number was a bagpipe selection by Neil McAulay. Mr. Ellis read "Fair Helen," "Young Lochinvar," "The Cotter's Saturday Night," "The Thin Red Line," "Lorraine, Lorraine, Lorree," "The Birth of the Opal," "Riding Through the Broom," and "The Courting of Dinah Shad," with his accustomed dramatic intensity, grace, clear enunciation. The other artists were Lucie Yvonne Perrot, violinliste; M. G. Brown, basso; Frank Howard Wagner, pianist, and Richard and Dugald Graf, Scottish dancers.

Fräulein Milka Ternina has contracted with Mr. Conried for the opera season.

There is trouble at Princeton College over the music for commencement exercises, members of the American Federation of Musicians refusing to play with the Zimmerman Naval Academy Band of Annapolis, which is a Government band.

Henry Wolfsohn has engaged M. Thiebaud, the French violinist, for a series of fifty concerts, which will begin in New York in October.

TRANSATLANTIC TRAVELERS.

Vera De Nole, who wrote Devil's Island and other melodramas, has returned from a six months' tour of the world.

Alfred G. Wathall, composer of The Sultan of Sulu, on Saturday sailed for Europe for a three months' stay abroad.

Claudine Sharp sailed for England last week on the *Majestic*.

Velma Swanston last week sailed for Denmark, where she will visit her relatives during the Summer, returning to America in the early Autumn.

Mackenzie Gordon, the tenor, sailed for Europe last week on the *Statendam*.

R. G. Craerin, manager of The Sign of the Cross, returned May 27 on the *Oceanic* from London, where he went a few weeks ago to see the London production of The Worst Woman in London, which he is to produce in America this Fall.

Lillian Nordica and Edouard de Reszke, having completed their engagement with Duss and his orchestra, will sail for Europe on Thursday.

George H. Wilson, manager of the Metropolitan Opera company tours and of the Carnegie musical interests in Pittsburg, sailed Friday on the *Celtic* to join his wife and daughters in Paris. He will return about Aug. 1.

PROFESSOR KIESEWETTER'S RECITAL.

The recital of the students of Guenther Kiesewetter took place at the hall of the Young Women's Christian Association on Wednesday evening and was attended by a large audience. The programme embraced works by Wagner, Liszt, Mendelssohn, Gounod, Schubert, Weber, Beethoven, Meyerbeer, Chopin, Verdi and other eminent composers.

The programme was quite long and the entertainment lasted until nearly eleven o'clock and was listened to by a critical audience with marked attention and enthusiastic demonstrations of approval naturally accentuated by the friends of the students. It is not often that such difficult masterpieces are rendered with skill by very young performers. Elsie Pels, eight years of age, and Jacob Osserman, aged seven, the first named in a Spring Song of Mendelssohn's and the latter in a sonatine by Kuhlau, were notably clever. These two youthful performers upon the piano, dressed in pretty Spanish costumes, gave later some Spanish dances by Moszkowski for four hands upon one piano in a manner which showed the careful teaching of their master.

Of the more advanced pupils (though youthful), Sarah Sokolsky, looking scarcely sixteen, and Master Bernard Harris, probably not much older, were clever pianists and bid fair in the near future to be reckoned with as solo performers. James W. Bleeker opened the concert by a masterly performance of Wagner's Siegfried Idyl upon the organ and later played the scherzo in B flat minor, Op. 31, of Chopin, which captured the applause of the audience.

The scena and cavatina from Trovatore of Verdi was charmingly rendered by Maud Manix. Valentine Brusselaars gave a nocturne by Leybach and Henry Scharf a nocturne by Chopin which reflected great credit upon their teacher and their perseverance as art students. The Polonaise, Op. 40, No. 1, by Chopin, performed by Bernard Harris, showed the remarkable skill of the youthful pianist, while Sarah Sokolsky's playing of Liszt's Hungarian Fantasie was remarkably skillful.

The entertainment was enhanced by the performance of several past pupils, whose renditions of their chosen numbers were thoroughly artistic—notably Mrs. Annie Firmenstack, who gave us Puccini's Preghiera Di Tosca (a) and Meyerbeer's Lieto Signori (Huguenots) in a style of high cultivation of a fine soprano voice and an artistic rendering. Mrs. Edgar P. Foster in an air with variations by Proch displayed considerable ability with a soprano voice of fine quality and power. Among the very superior and advanced pupils must be mentioned Norma Sauter in a ballad and polonaise by Vieuxtemps for the violin. This young woman's performance astonished the audience. Her bowing is graceful and very fine, while her fingering of the difficult and intricate intervals was remarkable for facility and dexterity.

Eva Rombro, soprano, gave us Gounod's Jewel Aria from Faust in a very effective manner, and Nellie Boos displayed the possession of a very fine contralto voice and artistic temperament. Nellie Dixon's performance of Liszt's Rhapsodie Hongroise No. 12 received well merited applause, and J. Burgoyne Ely gave an Indian Legend, his own composition for the violin, with artistic skill.

The first part of the programme was finished by the rendition of Weber's Oberon Overture, played by Sarah Sokolsky, Fanny Deutsch, Harris and Master Scharf upon two pianos, and was very artistically rendered, while the concert ended with a fine performance of Wagner's Overture to Tannhauser on two pianos, by Mrs. Caroline C. Leach, Nellie Dixon, Messrs. Bleeker and Bernard Segal. Many compliments and a vote of thanks were given by admirers and friends to Guenther Kiesewetter for the entertainment.

CUES.

J. S. Atkinson, manager of the Ellen Holden company, is convalescing from an attack of appendicitis.

Wallace Munro announces that he will during the coming season present Marie Montague in her new play, Sweet Jasmine, taken from Bulwer Lytton's "Aux Italiens."

Charles D. Miller, manager of the theatre at Cambridge, Ohio, is spending a few days in New York.

John T. Doyle on May 9 closed a successful season with Saylor and Miller's company, and on May 18 was engaged for the support of Melbourne MacDowell. Mrs. Doyle (Kate Toncray) is a member of the same company.

Selwyn and company have purchased the rights to Hal Reid's melodrama, A Working Girl's Wrongs, and will next season send it on tour with a big production.

James R. Field is at Toronto, where he is recuperating from a severe surgical operation. He will spend the Summer in recovering his health.

Mrs. O. L. Mayhood (Edythe M. Calvert) on last week secured an absolute divorce from Orville L. Mayville.

G. W. ("Pony") Moore underwent a serious surgical operation on May 11 in London. He bore the operation well, and it is reported that he is rapidly gaining strength.

Out of compliment to Lavinia Shannon, a number of the officers of the North Atlantic Squadron visited the Bijou Theatre, Jersey City, on Friday evening, to witness her performance of Lady Audley.

LOOPING THE LOOP IN 1846.

The rivalry between two Parisian music halls, one of which claimed that its "*boucler le boucler*," which is to us known as "looping the loop," was under the personal supervision of the only true inventor, has brought to light the fact that, so far from the idea having been conceived in late years, as long ago as 1846 men and women were looping the loop with as much continued fear and delight as do present Coney Island crowds.

The credit of the discovery of the age of the invention is due to one of the staff of the French weekly, *L'Illustration*, who, upon hearing the claims of invention, sought through his paper until in the issue of Sept. 12, 1846, he found the cut a reproduction, of which is published in THE MIRROR. In *La Nature* J. F. Gall, who has made an exhaustive research into the matter, declares that the inventor of the centrifugal railway was a certain Clavières, an engineer at the Parisian Hippodrome. Though the idea was first conceived in 1833, it was not until thirteen years later that its first exposition was made.

And so it was that in 1846 Clavière's *chemin de fer adrien à force centrifuge*, as he termed it, was erected at the Frascati Gardens of Havre, at Lyons, at Bordeaux, and also at several other towns. In fact, it later became so popular that it was adopted by other countries.

At the first trial of the device monkeys served as passengers, there being no one who was willing to trust himself to the mercies of the railway, but later when its safety had been demonstrated, many were found who would patronize the loop at the regular charge of 2 sous.

But soon, however, the loop went out of fashion, and remained so until about 1865 when the Circus Napoleon was equipped with a centrifugal railway. At the first trip, however, the car jumped the track whereupon the ban of the Prefect of Police fell upon it and further trips were forbidden.

And now, after nearly two generations, the loop again makes its appearance at Coney Island in virtually the old form, though the bicycle loops are a startling and dangerous innovation. Still, however, the idea remains the same, and those who thought that they were the first to dare its dangers find that their grandfathers, perhaps, "looped the loop."

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR *from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.*

AN ENGLISH PLAINT.

"Most of our distinguished English actors," says the London *Daily News*, "now give the greater part of their professional time to the American public, and occasionally pay flying visits to this country." The *News* adds that the "visits" of English players to London do not lately even seem to be for professional purposes, and suggests that the prominent actors who spend so much of their time in America return to the British metropolis apparently to enjoy the social delights of the season rather than to appear before English audiences. And it notes that the English invasion of American theatres next season promises to be more notable than ever, with the consequence that the English stage in the meantime will be almost barren of prominent figures.

This wail ought to be read and digested by that large number of mimic Englishactors who some seasons ago mourned over the alleged fact that there was "an American invasion" of the English stage. There were at that time a few American players on view in London, but there never has been a period when a scrutiny of actors in both countries would not have disclosed a greater number of the English in America than of the American in England.

At the time of the cry of an American invasion of England it is said that some of the ill-advised of the profession in London discussed ways and means for discouraging, if not for preventing, the appearance of American players in that metropolis. Of course this was nonsensical, and the opposition to American players turned out to be merely vocal and not so loudly vocal as to attract general attention at that. A few disgruntled English actors agitated for some "movement" that would preserve Great Britain's stage to them alone. Wiser heads saw the unwisdom of any such plan, and the opinion prevailed that if insisted upon it would discredit all concerned in it, while it would naturally increase any measure of success that the London public felt like bestowing upon the American players in that city. Many years ago, too, it is remembered, a movement was put on foot by ill-advised American actors against English actors then playing here. That, too, properly flashed in the pan.

The whereabouts of actors will depend upon the demands of localities, and the nature of the services they have to offer. The better actors always have found and always will find that their services are in demand wherever good acting is appreciated. Art has no nationality, in the broad sense, and the artist is welcomed wherever the principles that he practices are understood. There is no country where dramatic art is better appreciated than it is appreciated in this country, and this in spite of the system in vogue here now for some years that has tended to discourage dramatic art, and to impose upon the public the flashy and meretricious in theatre representation in its place. The comparatively few American actors who are responsible for the more artistic demonstrations in the theatre of this country to-day find that their work appeals more strongly than ever, perhaps in some measure by contrast with so much of the inartistic that is pretentiously exploited here. And by the same token the public will welcome as many foreign artists as desire to come here, if they continue on the lines that have contributed to their fame.

RELIGIOUS DRAMA.

HENRIET BOOTH, whose training has been in the Salvation Army, which was founded and is still conducted by his father, and whose secession from that remarkable body has led him to experiment for himself on other lines intended to put the masses in touch with religion, has come to New York with a plan that naturally will excite interest from its relation to the drama.

Mr. BOOTH, after twenty-three years of mission work among peoples of various nations, came to this country, as he says, painfully convinced that the problem of the unreached masses is as great to-day as ever. "We need a new device," says he, "to arrest the attention of the millions absorbed in pleasure and sin," and he purposes to found a new theatre on the line of the Passion Play at Oberammergau.

It is Mr. BOOTH'S plan to have the Bible stories that most dramatically appeal to the average person written by distinguished hands in forms that will permit them to be represented on the stage by means of moving pictures, the developing story to be explained by a lecturer. The intention is to take the stories, like that of "The Prodigal Son," for instance, set them in artistic and realistically striking scenery, and have them enacted competently before the camera. Thus they may be multiplied without limit and be reproduced in a thousand places at small cost. The plan will cost considerable money if it is carried out as Mr. BOOTH announces it, and he is said now to be at work raising the necessary funds. But the public at which this scheme of representation is directed is to pay nothing, it being intended to place this religious drama on a free basis.

Mr. BOOTH has named his enterprise "The Scientific Evangelization Society." He insists that he must have "Christian actors," by which no doubt he means that the actors employed by him must be professed members of some religious denomination. As to that, most actors, in a broad sense, are Christians; and few professing Christians who pose as such are competent actors. It would seem, therefore, inasmuch as the camera cannot go beyond the surface of things, that to make this very good plan the more certain of success Mr. BOOTH should employ the very best talent he can find without insisting too strenuously that his actors belong to the church, or to some one of the very many religious bodies that differ so pointedly one from another as to just what is necessary to make a person a Christian.

Mr. BOOTH may express some originality in this plan, but he is by no means the first among persons interested in teaching religion to the masses to seize the stage as a medium. There are in this city at least two churches that employ the drama in their methods, and the Settlement workers on the East side, as well as the Educational Alliance, have adopted the stage as a valuable medium in their ministrations. It may be said, of course, that while the labors of these institutions are local, the purpose of Mr. BOOTH is broad and general, although he will not so closely approach the realities of the theatre as do the other interests noted.

Strangely, however, and tending to prove that there is nothing new under the sun, the BOOTH plan is but a modern variation of that resorted to centuries ago by those interested in the propagation of religion. It applies the "moving picture machine" to an idea expressed in the ancient miracle plays. It may, if carried out, do much good; and it will interest in the regular theatres many persons that now are strangers to that institution.

O'NEILL AND THE HANDICAP.

Three acute persons collectively known as "the talent" were upset by the result of the Brooklyn Handicap last Thursday, and the unknowing, who when they bet on a horse race follow some impulse of patriotism or some personal fancy that no one else can understand, were the winners. At least one actor got on the right side of this Handicap, and the story of it is worth the telling.

James O'Neill, fresh from his patient's work, dropped into town last week and on Thursday with some professional friends happened to be in a place where it was possible to wager money on the races and other events. His friends, in fact, had gone into this place with that intention, and to keep them company he went along. Of course, talk of the turf predominated. Mr. O'Neill is so unskilled in turf knowledge that he became the object of jests on the part of his sporty friends. Mr. O'Neill remarked that about the only thing he knew about the races was that there was a prominent jockey named O'Neill, who, he believed, was distantly related to him.

Thereupon Mr. O'Neill's companions volunteered the information that this very jockey was to ride one of the horses in the Handicap. This information was no sooner vouchsafed than Mr. O'Neill went down into his pocket and pulled out a considerable sum, which he passed over to one of the aquaintance with the request that it be placed on O'Neill to win the race.

"But O'Neill isn't a horse," was the response. "O'Neill is the jockey. And the horse he is to ride stands no show to get in the money."

"Ah," responded Mr. O'Neill. "What is the name of the horse?"

"Irish Lad."

"Irish Lad?" Mr. O'Neill pricked up his ears and descended again into his pocket. Pulling out more money he handed it to the same agent, with the request that it also be put on O'Neill and his mount. "Irish Lad and O'Neill is too good a combination to miss," said the actor. "You can't beat them."

In vain the knowing ones labored with Mr. O'Neill in the effort to reform his opinion and obviate his reckless waste of money. They exploded violent opinions as to the chance of Gunfire, the animal that carried their money. They could not budge O'Neill. They asked him to play Irish Lad "across the board" when they found that he would bet on that horse anyway, and explained to the actor how that would increase his chances, which they insisted at best were very poor. He would have nothing but a straight bet. "They can't beat an O'Neill on Irish Lad," he insisted, and so the money was placed.

Then the party sat down to a table and refreshed themselves while waiting for news. One of the clever ones, thinking to have a little fun on the side, offered to bet Mr. O'Neill that he would lose his wager. This was accepted quickly, and the money went up. The actor was just asking the expert to double this bet when the news came that Irish Lad, with O'Neill up, had won the great race, at odds of twelve to one. Naturally there was much chagrin and amusement, and the party sat and talked for some time without giving thought to the other races run at Gravesend. In the meantime the horses had run in two events, in one of which, won by Northern Star, Jockey O'Neill had ridden a loser. Time came for the sixth race, in which O'Neill was to ride Bath Beach. Actor O'Neill turned to his friends and wondered if his namesake was to ride again. He was informed of this race and insisted upon putting considerable money again on O'Neill, regardless of the name of his mount. And as often happens with the unskillful at this sport, he of course won again. Actor O'Neill's companions looked upon this as the last straw, and when they last were seen they were deep in a discussion on the relative values of expert knowledge of the turf and amateur luck.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR *will be forwarded if possible.]*

L. M., Baltimore, Md.: James K. Hackett was born at Wolfe Island, Ontario, on Sept. 6, 1869.

R. S. C., Brooklyn, N. Y.: Corse Payton's Fulton Street Theatre has closed for the season.

J. A. L., Owatonna, Minn.: Write to Charles Barnard, Secretary of the American Dramatists' Club, 119 West Fortieth Street, New York city.

CONSTANT READER, Springfield, Mass.: William Faversham did not appear at the Harlem Opera House, New York, in Imprudence last Winter.

P. D. S., Syracuse, N. Y.: Sol Smith was born on April 20, 1801, and died at St. Louis, Mo., on Feb. 14, 1869.

L. H. T., Appleton, Wis.: Eugenie Fougere made her American debut at Koster and Bial's, New York city, on Sept. 7, 1891.

M. R. O., Boston, Mass.: The Plunger was originally produced at Fall River, Mass., on Dec. 9, 1889. D. K. Higgins was the author.

G. T., Brooklyn, N. Y.: The old Volks Garten, at 231 Bowery, New York, was destroyed by fire on Nov. 23, 1895.

J. H. J., Portland, Me.: Men and Women was first produced at Proctor's Theatre on Oct. 21, 1890. The Lost Paradise was produced at that theatre on Nov. 16, 1891.

E. S. L., Chicago, Ill.: Klaus Arsen's play, Am Spieltisch des Lebens, had its first American production at the Irving Place Theatre, New York, on Jan. 31, 1900. The cast: General von Treburg, Carl Bender; Gratin Ellen Tribey, Emmy Schroth; Heins von Bietberg, Julius Strobl; Gratin Eva von Brandt, Martha Schiffel; Graf Stenjel, Gustav von Seyffertitz; Rettwitz, August Meyer Eigen; Martin, Jacques Lurian; Friedrich, Jacques Frischer; Georg, Carl Frischer; Anna, Frida Brandt.

H. A. F., Naugatuck, Conn.: 1. The Charity Ball was presented for the first time at the Lyceum Theatre, New York, on Nov. 19, 1889. The cast: John Van Buren, Herbert Kelcey; Dick Van Buren, Nelson Wheatcroft; ex-Judge Peter Gurney Knox, W. J. Le Moyne; Franklin Cruger, Charles Walcot; Mr. Creighton, Harry Allen; Alec Robinson, Fritz Williams; Mr. Betts, R. J. Dunstan; Paxton, Walter C. Bellows; Cain, Ada Terry Madison; Jasper, Percy West; Ann Cruger, Georgia Cayvan; Phyllis Lee, Grace Henderson; Bess Van Buren, Effie Shannon; Mrs. Camilla de Peyster, Mrs. Charles Walcot; Mrs. Van Buren, Mrs. Thomas Whiffen; Sophie, Millie Dowling. 2. The performance was reviewed in THE MIRROR in the issue of Nov. 30, 1889 (No. 570, Vol. XXII). The price for this number is one dollar.

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ITS POSITION UNCHALLENGED

Washington Post.

THE NEW YORK DRAMATIC MIRROR is now occupying an unchallenged position at the head of the dramatic journals of the country. Where a few years ago the field was disputed by another paper, THE MIRROR has in recent times forged on rapidly to the front that it has completely distanced its competitor. It has attained this position by a strict adherence to principles which govern in a newspaper as well as in an individual. No journal of this character has gone through a more bitter and determined fight than THE MIRROR in the upholding of those principles which affect the welfare and material salvation of every manager and actor in the country. It has survived boycott and abuse, and has stuck to the straight and narrow path, and now can afford to smile at the feeble efforts of its enemies to discredit or injure it. There are people who are willfully blind and cannot see that the injury intended for another oftentimes recoils upon the head of the plotter. THE MIRROR has been steadfast and decent, able and fearless, and has won a notable victory in its fight for principle and fair play. It is not only the largest dramatic journal in America, but the most ably edited and the most widely circulated, and it is welcomed to the desk of every dramatic editor who esteems his calling and loves the profession for which he writes.

DANIEL SULLY, SAWYER.

Daniel Sully has strayed from the path of the profession and gone into the saw mill business. He purchased a $10,000 plant at Woodstock, N. Y., last week. Now almost any day one can see the genial Daniel in a blue suit of overalls tramping through the woods of the Catskills buying logs. When asked how he liked it, he replied: "Well, it's better than standing on Broadway telling how good you are."

LETTERS TO THE EDITOR.

Points of Similarity.

DEARBORN THEATRE, CHICAGO, May 29, 1903.

To the Editor of The Dramatic Mirror:

SIR,—I found the following in the St. Louis letter to THE MIRROR:

"The new opera by Hiram W. Hayes, mentioned in last week's issue of THE MIRROR, is the story of the late Judge Roy Bean's daughter, a girl of the M'Liss type, but a singer, and is simply an 'Arizona set to music.' It is very light comic opera, with cowboys and cowgirls, cavalrymen and raiders, and others, in the cast. The first two acts tell the story of a round-up. The soldiers round up the thieves and the cowboys the cattle. The first act is laid in a big Texas ranch and the second at Judge Bean's place in Tyler, Texas. There is an Eastern end to the story. Wellesley girls and 'tenderfeet' gathering in the West with the natives of the prairies. The last act is just a big, floral, spectacular feature, a fete day in a small Mexican village. This act consumes only fifteen minutes, but is said to be replete with sparkling wit and music. The free spirit of the West is symbolized in songs like these: 'Song of the Lariat,' 'A Shooting Man is He,' 'The Prairies Are Calling Us,' 'My Tea Rose,' 'The Song of Teddy,' and many others. The name of the opera has not yet been decided, but it will probably be the Prairie Queen."

The foregoing might pass for a rough scenario of The Tenderfoot, which was projected by its author two years ago. The book was completed last Summer, and the production made April 12 of this year at this theatre. I would like to call attention to points of similarity, taking those mentioned in the clipping in their printed order:

The heroine of The Tenderfoot is a capricious girl of the Southwest.

The term Arizona set to music was invented by Burns Mantle, dramatic reviewer for the Chicago *Inter-Ocean*, who used it April 19 in thus referring to The Tenderfoot: "It was there—well written, well rehearsed, well played in its first performance. So good an entertainment, in fact, that it is not an exaggeration to call it Arizona set to music."

The Tenderfoot is "light comic opera with cowboys and cowgirls, cavalrymen and rangers in the cast."

The first act of The Tenderfoot is "laid in a big Texas ranch."

There is "an Eastern end" to The Tenderfoot. The principal character is a Vermont professor, who is tutor to a party of New England girls—they readily might have come from Wellesley.

The Tenderfoot (like The Prairie Queen) is in three acts, and the last act "consumes but fifteen minutes."

"The free spirit of the West"—Southwest would be more accurate—is the distinguishing feature of The Tenderfoot, in story, incident and characterization. It is also symbolized in such songs as "Texas Rangers" and "A Cowboy is a Fascinating Devil."

May I ask space for this communication?

Very truly yours,
W. W. TILLOTSON.

The "Mysterious Picture" Explained.

ALBANY, N. Y., May 27, 1903.

To the Editor of The Dramatic Mirror:

SIR,—Regarding the picture in the Edwin Forrest Home, reproduced in a recent issue of THE MIRROR, I may be able to put inquirers on the right track. I have a copy of the picture in Heath's "Gallery of British Engravings," with the title "Clorinda, or the Necklace of Pearl," and the note, "Painted by F. P. Stephanoff."

The reference is to the story "Clorinda" in "The Keepsake," of 1829, by Constantine Henry Phipps, Marquis of Normanby, who succeeded to the Earldom of Mulgrave in 1831.

Alfred Mowbray, journeying to Italy, meets Clorinda, Marchesa di Montalto. Her jealous husband, a confirmed gambler, encourages their intercourse for his own ends when he learns that Mowbray is a "plunger." At dice the Marquis loses to Mowbray an enormously valuable necklace of pearls given to his wife by the Empress Josephine. Clorinda is forbidden to meet her lover, but during the carnival they meet several times. One night, made anxious by her companion's manner, she wishes to know whether he hates her. "Know it, then, and curse the knowledge!" is his reply. With one hand he removes his mask, revealing the infuriated husband, with the other he strikes her to the earth.

I have not found any reference to a dramatization of the story.

Sincerely,
JOSEPH A. LANAHAN.

THE USHER

Mrs. Patrick Campbell sailed for England last week, carrying with her a goodly sum as the result of her season's work. Particularly prosperous was her tour to the Pacific Coast.

Mrs. Campbell probably will not return to this country next season but will devote herself to London, with the possibility of a brief tour of the principal German cities. She has a strong desire to appear in Germany.

She has practically made up her mind to return to this country the season after next. The features of her visit will be a lavish Shakespearean production and a strong new play by an English author.

There has been a distinct improvement in the interior decorations of theatres during the past few years. It is probable that another advance will be found in this direction in the several new theatres that are to be opened to the public next season.

The *Sun* editorially calls attention to this new tendency and applauds the fact that theatres are no longer to be finished in the general style of sleeping cars, but are to be beautiful and artistic as well as solid and spacious.

If we could be assured that art would be similarly conserved on the other side of the footlights the prospects would be brilliant indeed.

Henrietta Crosman is booked in several Colorado towns after her engagement in Denver. Among these are Cripple Creek, Colorado Springs and Victor. Col. William H. Griffiths, a prominent newspaper man, representing the Press Club at Colorado Springs, made contracts for her appearance at the three theatres in these towns.

When Mr. Nye, the manager of the theatre in Colorado Springs, learned that Miss Crosman was the attraction to be played for the date upon which Mr. Griffiths had secured a contract, he suggested that he might not be permitted to play Miss Crosman there, owing to the fact that his theatre is booked by the Trust's representative in Denver.

Colonel Griffiths, however, is not the man to quietly accept such an intimation. His attorney has been instructed to apply for a mandatory injunction to prevent any disposition being made of the Colorado Springs theatre on the night reserved for Miss Crosman.

The Trust had one experience in Denver of a similar nature a few years ago, when the Colorado courts taught its members a lesson that they ought not to have forgotten.

Mr. Hackett closed his season in Kansas City a week ago Saturday. It was a remarkably successful tour, The Crisis proving the most valuable medium he has had and clearing for the popular star a small fortune.

After his labors were ended Mr. Hackett went to Minnesota for a few days of black bass fishing. He had good luck and recorded a big catch of the gamiest of fish.

Now Mr. Hackett will devote himself for a while to preparations for his ambitious production, Alexander the Great. A special reading rehearsal of Mr. Mapes' drama is to be held to-day to give the star and the author an opportunity to hear the lines uttered and to work out the minutiæ of some of the stage business. The real rehearsals, however, are not to begin until August.

The annual report of the directors of the Oxford Music Hall of London, of which Albert Gilmer is the manager, has reached THE MIRROR. The net profits for one year to the first of May were $98,000. The stockholders received dividends of 12½ per cent., and a surplus of $25,000 was applied to the general reserve fund. The big London music halls are all prosperous, and their stocks are in high favor with small investors.

King Capital, a comic opera, the libretto of which was written by J. M. Leveque, had its first production in New Orleans last week. Mr. Leveque is a journalist, widely known in the South, and he is the editor of that fearless weekly, *The Harlequin*, which boldly dissects New Orleans matters of interest in a manner that constantly attracts attention to its columns.

There was a good deal of interest locally in the upshot of King Capital, and particularly was there curiosity to see how the severely critical Leveque would treat his own work. The latest issue of *The Harlequin* satisfies this sentiment and presents the unusual spectacle of a critic so honest that he sets aside author's vanity and "roasts" his own opera mercilessly in his own paper. Following are some extracts from Mr. Leveque's notice, which is headed "The Truth About King Capital":

Lovers of what is uniquely and royally rotten in the line of stage entertainment will not miss seeing King Capital before it closes this week.

Nothing to compare with it in this respect is liable to be seen on the American stage (or any other stage in the world) during the present generation.

Wehrmann has a clear action in damages against his collaborator, J. M. Leveque, the librettist. They have produced the rottenest comic opera in the world. I defy a competitor.

It is unique. It stands alone. It is as gloomy as the Cave of Adullam, as depressing as a sudden, unexpected jolt with a sandbag. It is the acme of rottenness, the peak of failure, "the limit." It will stand unchallenged in the literary history of the world as the archtype of what a comic opera should not be. Its fame is secure. So intense is its gloom that it is telepathic.

King Capital is the rankest apology for a comedy king that ever assumed the imperial clown's mask. He preys on the lachrymal ducts as the vampire does on the veins.

I think this judgment, considering its source, is unparalleled in the records of criticism.

Viola Allen, in spite of the denials made recently by her late managers, is to direct her own tours after the present season. She has made a good deal of money under Liebler and Company's direction, and they have found her on the whole their most profitable attraction.

Miss Allen's refusal to enter upon a new contract with Liebler and Company is said to be due to two cogent reasons. The first is that she wishes to devote herself to plays of a larger calibre than Hall Caine's popular but inartistic chromos. She will produce Twelfth Night next season as a welcome relief from The Eternal City and as an earnest of her plan to associate herself with the dignified drama.

The other reason is understood to be her unwillingness to be superseded by another actress as the first among the Liebler and Company's women stars. She understood that she was to be regarded as their leading attraction and managed accordingly; but Miss Robson was taken from Audrey and made the special feature of the special Romeo and Juliet revival, and therein Miss Allen felt that the spirit, if not the letter, of her agreement with Liebler and Company was violated.

EDWIN FORREST HOME MANAGERS.

Theodore M. Allen and ex-Mayor Edwin S. Stuart, of Philadelphia, have been elected members of the Board of Managers of the Edwin Forrest Home. Mr. Allen succeeds Judge Michael Arnold, who died some weeks ago. The Board now consists of L. Clarke Davis, President; J. Fred. Zimmerman, Vice-President; Samuel S. Sharp, Treasurer; Harry E. Garsed, Secretary; Adam Everly, Samuel Gustine Thompson, Theodore M. Allen, and Edwin S. Stuart.

THE SAD SHEPHERD PRODUCED.

Ben Jonson's pastoral play, The Sad Shepherd, was produced for the first time in America on Saturday at Wellesley College, Wellesley, Mass. The performance was given on the college grounds, and was under the direction of Ben Greet.

"GOD-SENT."

"'Orangeine' seems God-sent for the strength, benefit and relief of old people like myself," writes a Rutland, Vt., lady.

A BLUE GRASS CAVALIER PRODUCED.

Gertrude Andrews' latest drama, A Blue Grass Cavalier, had its first presentation on any stage at Payton's Lee Avenue Theatre, Brooklyn, during the week of May 25. The cast:

Tom McKelvey	Kirk Brown
Bud Bangor	W. A. Mortimer
Gardner Howard	John W. Bankson
Bradley Crompton	Irving Williams
Major Hampton Starbottle	George Hoey
Colonel Bentley Pennington	Barton Williams
Faust	Johnnie Hoey
Davie	Jennie Austin
Willie West	Charles Mason
Bleakesley	Charles McCreary
Miss Lucinda McKelvey	Agnes Marks
Aunt Patty	Sadie Radcliffe
Flora Howard	Marie Casmere
Altusia Rump	Cecil Pollock
Tatters	Maudie Smith
Betty Bruce	Etta Reed Payton

If a warmth of heart interest, a cleanliness of thought, a good environment and an adequate setting count for success, Gertrude Andrews' new play should certainly succeed, for it possesses these qualities.

In point of construction, continuity of thought and rapidity of action, the play is noteworthy. It lacked the worn-out dialogue and business of so many plays of the same type, and the characters were homely, natural and altogether likely. Tom McKelvey, the centre of interest in the story, is pictured as a big-hearted, unselfish and strong-minded man with a conscience and a love for his duty as he saw it too strong to swerve from his path no matter what the counter attraction, even the love he bore for the woman who is the heroine of the play. The story built around this character did not prove to be altogether new, but the pivotal point was so strong and it was so well worked out that each character was made to stand out as a distinct type. McKelvey was the editor of a country newspaper who had in years past taken a little girl to his home and had brought her up in comfort under the guiding hand of his aunt. When the girl grew into womanhood he discovered that he loved her above everything else in the world until the opportunity of his lifetime was presented to him—an opportunity to go to the State Legislature and help prevent a State swindle by certain politicians. By clinging to his true beliefs and running for this office at the risk of his fortune and the losing of this girl, he finally proved to her his real worth. In this lay the value of the story—duty before anything else, even love. In years past, when this girl had come to his home, certain papers had been taken from her dying mother by a Yankee named Gardner Howard, who moved to this Southern town and became the richest man there. These papers proved the birthright of pretty Betty Bruce, the heroine. Finding that McKelvey was gradually ferreting the matter out, Howard gained possession of a leaf from the county clerk's office giving the registration and facts regarding the birth of Betty, and he also endeavored to destroy certain papers and a picture of the girl's mother. He was at last caught in his own trap and the climax of the play was cleverly worked out.

Kirk Brown and Etta Reed Payton capably played the leading roles, the former's work being especially good. W. A. Mortimer as Bud Bangor, the stanch friend of McKelvey; John W. Bankson as Gardner Howard; Irving Williams as Bradley Crompton, an accomplice of Howard and McKelvey's political rival; George Hoey as a Southern politician; Johnnie Hoey as Faust, a printer's "devil;" Jennie Austin as Davie, a little waif; Agnes Marks as McKelvey's aunt, Sadie Radcliffe as an old "mammy," Cecil Pollock as a "new woman," and Marie Casmere as Flora Howard, daughter of Gardner Howard, were all well cast. The play was finely put on and the capacity audiences that attended were enthusiastic in its favor.

ENGAGEMENTS.

Lora Rogers, for Under Southern Skies.

Inez Burlowe, with Kirk La Shelle for Bonita in Arizona.

Frank Williams, re-engaged as advance agent for The Christian.

Anna Wood, by Nixon and Zimmerman for next season.

Archie MacKenzie, with the Rogers Brothers.

Frank Hartwell, George Ebner, and Frederick Burton, for Sky Farm.

The following players have been engaged through the Packard Exchange for The Heart of Maryland company next season: Oscar Northot, Nell McEwen, Mr. and Mrs. William Olcott, J. M. Stevens, Alfred McGovern, Franklin Charlton, and Clifford O. Storch.

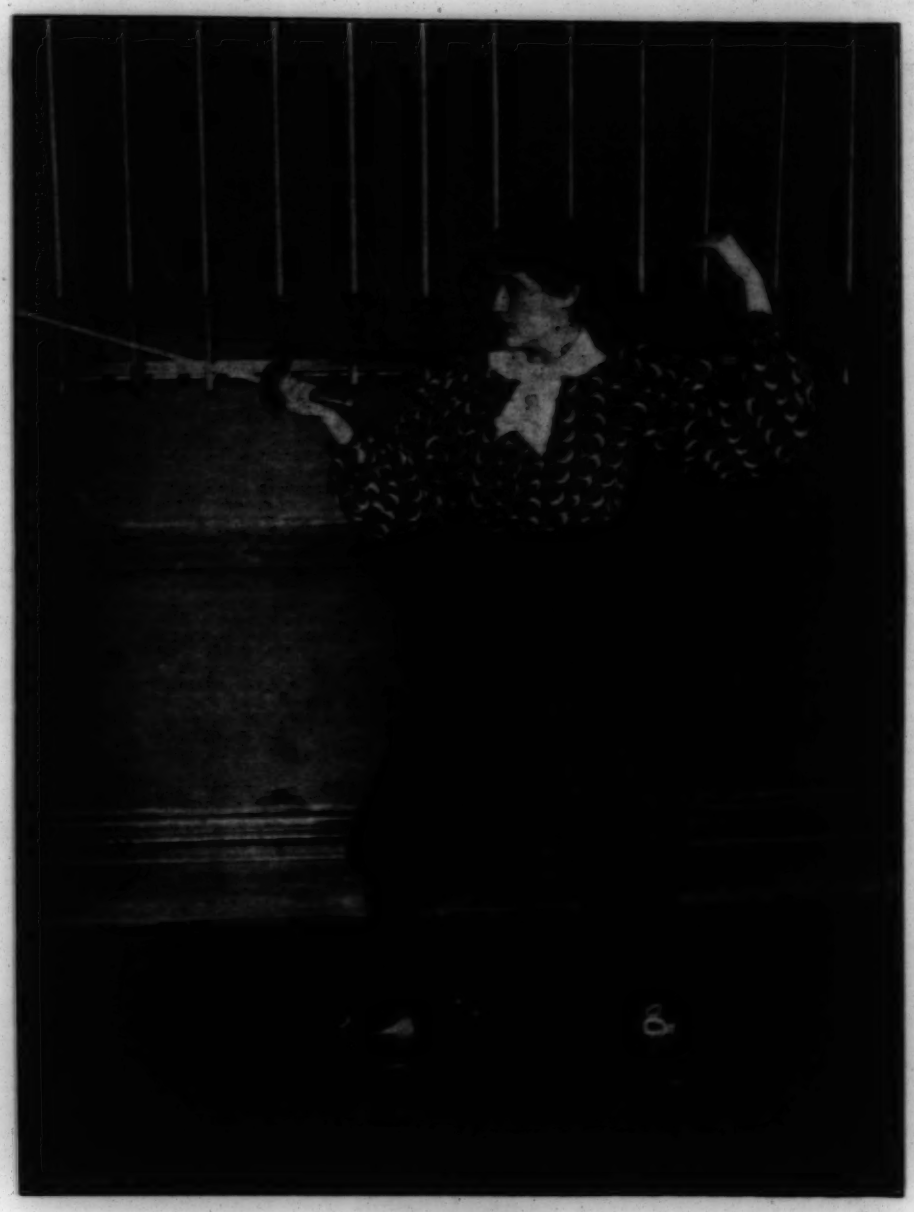

Photo Vander Weyde, 1903. JULIA ARTHUR.

(A Fencing Lesson.)

PERSONAL.

MAYNARD.—Meta Maynard, a likeness of whom, in the role of Portia, appears above, has during the past three weeks achieved distinguished success by her admirable portrayal of that character in support of Jacob P. Adler in The Merchant of Venice. Miss Maynard's advancement in her art and in public favor has been rapid, especially during the past two seasons. She has played a number of leading Shakespeare roles, including Rosalind and Juliet, with success, and she has shown fine versatility by her excellent impersonations of Lady Teazle, Glory Quayle and the principal female characters of many standard emotional dramas. Miss Maynard is, by the way, of English birth, and comes of one of the oldest theatrical families of Great Britain.

WALSH.—Blanche Walsh has forwarded to Charles Burnham, treasurer of the Robert B. Bell Fund for the establishment of a sanatorium for consumptive actors and actresses, a check for $588, of which $408 was derived from the recent special matinee at the Victoria Theatre, the remainder being subscribed by Miss Walsh's friends.

TRUAX.—Sarah Truax, on the completion of her engagement in Held by the Enemy at the Alvin Theatre, Pittsburgh, will go to London to confer regarding the London production of Lady Godiva, in which she last year starred.

JONES.—Walter Jones will next season star in a new comic opera, The Sleepy King, by George V. Hobart and Giovanni Conterno, leader of the Fourteenth Regiment Band.

HAWTREY.—Charles Hawtrey contributes to the June number of *The Fortnightly Review* an article on "Theatrical Business in America."

HICHENS.—Robert Hichens, the English novelist, has been commissioned by George Alexander to make an English version of Octave Mirbeau's drama, Les Affaires Sont les Affaires. The play will be produced by Mr. Alexander at the St. James' Theatre, London.

BARRETT.—Wilson Barrett will produce his new play, In the Middle of June, at the Theatre Royal, Middleborough, England, at about the time stated in the title.

HALE.—Mr. and Mrs. Walter Hale will sail from Boston on the *Vancouver* on June 6. They will spend two weeks at the Azores, and then proceed to Genoa, returning via Paris and London, and reaching New York on August 6. The trip will be mainly a vacation, although Mr. and Mrs. Hale will do two or three articles for *Harper's* and *The Outlook* while away.

KOCIAN.—Jaroslav Kocian, coming from Europe solely for the purpose, returned to W. C. Clopton on Friday the Guarnerius violin which he recently carried away without the owner's consent.

MARLOWE.—Julia Marlowe, who closed her season on Saturday in Milwaukee, will sail on Wednesday for Bad Manheim, Germany, where she will spend some weeks.

D'ORSAY.—Kirke La Shelle has signed contracts whereby for ten years Lawrence D'Orsay will appear under his, La Shelle's, management, during the first three in the comedy success, The Earl of Pawtucket, now running at the Manhattan Theatre. Augustus Thomas is working on another play, in which Mr. D'Orsay will then appear.

BURNETT.—Frances Hodgson Burnett has taken a three years' lease of a house on Madison Avenue, and will make New York her permanent residence.

DIXEY.—Henry E. Dixey has abandoned his intention of next season starring under Amelia Bingham's management in The Last of the Dandies, and will continue in his present play, Facing the Music.

CAMPBELL.—Mrs. Patrick Campbell, who on Wednesday sailed for Liverpool on the *Majestic*, delayed the starting of the ship for some moments by standing on a necessary coil of rope while she read a letter and conversed with a friend.

HOWARD.—Bronson Howard, who is sojourning at Los Angeles, Cal., is considerably improved in health, and expects to Summer at Colorado Springs.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*
A GAME OF HEARTS.....Fifty-Eighth Street.
PUNCH, JUDY AND CO.....Paradise Gardens.

Herald Square—John Henry.

An American farce by George V. Hobart and Edward E. Rose, founded upon Mr. Hobart's comic sketches published under this title. Produced May 25.

John Henry	Dan Daly
Bunch Jefferson	George Backus
Uncle Peter Grant	J. C. Marlowe
Aunt Martha Grant	Helen Weathersby
Clara J.	Florence Rockwell
Uncle William Gray	R. C. Herz
Alice Gray	Julia Herne
Salisbury Beaconsfield	Algernon Tassen
The Countess Natalie Delmonte Veccio	Blanche Ottenstein
Harmony Digge	John Keefe
Jubilee Digge	Whistling Tom Browne
Reginald Dudley	Fred Clifton
Harold Dudley	Henry Brown
Peter Phillips	[illegible] Grant
Enrico Rastarano	L. R. Foley
Rev. Mr. Dutton	Arthur Carlile
O'Hara	Henry Brown
Mulvey	Roger De Coverly
Soup	Louis Francis
Ferguson	Martin J. Cody
Riley	[illegible] Cody
Ham	Abraham Friedland
Sam	Alf Latell
Messenger Boy	A. Rosenthal
Fern Hudson	Laura Oakley
Dottie Dash	Martin J. Cody
The Man Who Gets Up and Goes Out	Fred Clifton
Rosalind	Gertrude Sage
Portia	Ruth Parsons
Juliet	Marie Barry
Perdita	Daisy Crawford
Phebe	Gertrude Wilson
Celia	Adele Hinton
Ophelia	Loretta McDonald
Ostavia	Sallie Winwood

On Monday evening Dan Daly appeared at the Herald Square Theatre in a new American farce by George V. Hobart and Edward E. Rose. The "new American" farce is entitled John Henry, and is based upon incidents in Mr. Hobart's comic sketches published under that title.

The farce, which was rather poorly made, depended for its success almost entirely upon clever and certain comic effects, and without Dan Daly would have amounted to little. As it was, Mr. Daly, though struggling with a part eminently unsuited to him, managed to evolve a certain amount of amusement and seemed to please an eminently friendly audience. For Mr. Daly was called upon for a speech, while Mr. Hobart also came in for a share of the applause.

The complications were many and jumbled. At times they were funny; at other times rather tiresome. In spots Mr. Daly, too, was very funny, though again, when he was called upon for "straight" work, he was sadly lacking.

The plot: Bunch Jefferson, a friend of John Henry, lays for the Countess Natalie del Monte Veccio a Summer place called Dove's Nest Villa, at Ruraldene, N. Y. Bunch is in love with Alice Gray, whose father objects seriously to him and declares that he will take her abroad if she has aught to do with him. In order to save Alice from a trip to Egypt John Henry, who is well liked by Mr. Gray, pretends that he is in love with Alice and that he has bought for their home the villa at Ruraldene.

John Henry, who is in love with Clara J.—known as "Peaches"—thinks to forward his suit by writing to her father, Uncle Peter Grant, that he has by the utmost thrift saved considerable money with which he has purchased a home where he and "Peaches" may live after they have wedded. This news so gratifies Uncle Peter that he declares that they must at once go to the villa.

The act closes with John Henry, his two brides-to-be, his aunt of fathers and mothers-in-law-to-be and the others starting for Ruraldene, which the next act discloses.

The two fathers have made up their minds to furnish the house and to occupy it, while John Henry vainly endeavors to keep them from one another. Added to these complications the Countess, who owns the property, appears on the scene. In order to get the contesting parties from the house John Henry plans a burglary in which Bunch will be the burglar. As this is going on one of the mutes appears for a tour of the house and he is followed by the rural police force. By an ingenious arrangement the rooms of the villa, which has transparent walls, are illuminated singly and at last all together. During this scene there is much rough work and horseplay.

The third act shows a railroad station and John Henry and Bunch, who have eluded the police and are attempting to get out of town. After many extraneous entrances and exits John Henry and Bunch effect a reconciliation with the parties deceived on such a marvelous scale, and all ends in the approved fashion.

Dan Daly, who appeared as John Henry, a cool, calculating, "up-to-date" young man of the race track and Rialto school, labored without his usual accessories of make-up, and in a straight part found himself scarcely at ease. The mustache and mustache have long been a part of Mr. Daly's stock-in-trade, his natural peculiarities of face, voice and figure being the rest of his assets. Where these latter accessories had scope his work was amusing. In the serious parts and where straight acting was needed he was sadly weak.

George Backus as Bunch Jefferson was eclipsed by the "fatness" of Mr. Daly's part, but proved acceptable. J. C. Marlowe was excellent as Uncle Peter Grant, but R. C. Herz as Uncle William Gray rather overdid his role.

Undoubtedly the best bit of acting of the piece was that of Elouina Oldcastle as the Countess Natalie Delmonte Veccio. She handled an overelaborated role with skill and excellent effect. As a fiery Italian countess she coquetted and stormed, talking now in English, now in Italian, and alternated from love to hate in a most amusing way. She was warmly welcomed and loudly applauded.

Florence Rockwell made a pretty and pleasing Clara J., while Julia Herne was pretty and dainty as Alice Gray and acted her role with charming coquetry. Helen Weathersby was acceptable as Aunt Martha Grant. Fred Clifton gave an excellent bit of acting in the first act, a hotel scene, where as the Man Who Gets Up and Goes Out—presumably to the bar—he was very natural, though not particularly edifying.

Algernon Tassen, who appeared as Salisbury Beaconsfield, John Henry's private secretary, gave an excellent character impersonation, while John Keefe, as the country constable, rather overdrew his part. Tom Browne, Henry Brown, Roger De Coverly, Louis Franklin, Martin J. Cody, Abraham Friedland, Alf Latell, A. Rosenthal, Laura Oakley, Gertrude Sage, Ruth Parsons, Marie Barry, Daisy Crawford, Gertrude Wilson, Adele Hinton, Loretta McDonald, and Sallie Winwood were also acceptable in minor parts.

The piece was under the stage direction of Herbert Gresham. The settings were poor, especially one in which the action of the farce takes place in midsummer and in which a snow scene appeared upon the back drop.

Knickerbocker—Romeo and Juliet.

The "all star" Romeo and Juliet company, headed by Kyrle Bellew and Eleanor Robson, that during the past few weeks has appeared in a number of Eastern and Middle Western cities, came before a New York audience for the first time at the Knickerbocker Theatre last Monday night. The array of well-known names in the cast aroused wide interest in the enterprise among habitual playgoers, and in consequence the first-night audience was very large, and was, moreover, very much inclined to enthusiasm. The plaudits were plentiful. The principal players were called again and again before the curtain, and, indeed, almost every member of the cast was obliged, sooner or later in the performance, to bow his or her thanks to the appreciative multitude.

While to the majority of the spectators the chief interest in the revival lay in the celebrity of the players, it must be said at once, in justice to the actors and actresses who made up the cast, that there was less of personal egotism and strife for personal prominence in this presentation than is usual in "all star" performances. The stage management of Eleonor Prudhoy was admirable, and none of the players was more in evidence because of his or her fame than the role of each required. Altogether aside from the reputation of this, that, and the other player, the performance, while by no means great, was unusually interesting. The mounting of the play was very good. The costumes were handsome.

Mr. Bellew's Romeo was, technically, a fine impersonation. His excellent delivery, his graceful easy of manner and his poetic temperament were well displayed through the performance. On the other hand, he pitched his impersonation in rather too melancholy a key. He lacked the fire of a turbulent young lover; he made Romeo a sophisticated gentleman of the world. In outward semblance and in the more delicate artistry of the stage he was the handsome, well schooled actor, but rarely did the heart of Romeo beat in his breast.

Miss Robson faced the tragic tradition that no woman can play Juliet until she is too old to look Juliet. She looked Juliet, and so far as sweet and gracious manner and the tenderness and romantic fervor of girlhood go, she was, indeed, a rare interpreter of the role. At moments she reached almost to perfection, but never did she remain long on that exalted plane. Her performance was uneven—for an instant brilliant, for an instant almost dull—yet always sincere, always true in spirit.

The Mercutio of Rhea Plympton and the Nurse of Mrs. A. C. Jones stood out in the performance as fine examples of the vigorous old-school art of the stage. Mr. Plympton, though physically ill suited to the role, made Mercutio a dashing, authoritative and a very engaging fellow. Mrs. Jones, whose impersonation of the Nurse has been familiar and much admired for years, again brought to the part her splendid elocution, her sympathetic manner and her ever delightful earnestness.

W. J. Ferguson as Peter was true to the best traditions, and his impersonation was spirited and wholly delightful. W. H. Thompson played Friar Laurence with his accustomed dignity and polish. Among the other players of repute whose impersonations were praiseworthy were Edwin Arden as Paris, F. C. Bangs as Montague, George Clarke as Capulet, Forrest Robinson as Benvolio, John E. Kellerd as Tybalt, W. V. Ranous as the Apothecary, Edmund Breese as Escalus, and Ada Dwyer as Lady Capulet.

Carnegie Lyceum—The Wood Witch.

Comic opera in three acts. Book by Willard Holcomb. Music by Albert Mildenberg. Produced May 25.

"La Peregrine"	Helena Frederick
Alfio	Henry Leone
Roberto	W. G. Shelly
Mitmello	William H. Conley
Gorgonsola	Charles Meehan
Gerbah	Imre Loranth
Fuerita	Rosso Gisella
Ferdinand	M. Vernon Stiles
Don Sylva	Lewis McCord
Julio	Naomi Ledyard
Catchem	Thomas Bulbell
Stretchem	Joseph O'Meara
Mateo	Fred Harris
Pedro	Charles Brewster
Juanita	Mary Carrington
Marie	Catherine Forsyth

The Wood Witch, a new comic opera of which the libretto was written by Willard Holcomb and the music by Albert Mildenberg, was presented at Carnegie Lyceum on Monday, Tuesday and Wednesday nights of last week for experimental purposes. Whether or not the experiment may prove of pecuniary profit to the experimenters remains to be seen; but in any event the project of producing the opera as it was written showed laudable faith in their work on the part of the author and composer, and provided playgoers with an entertainment of fresh and uncommon interest. The audience on the opening night filled the small auditorium almost to suffocation, and so greedy were the spectators in their demand for encores that the performance was stretched out to a tiresome length.

The joint work of Mr. Holcomb and Mr. Mildenberg is chiefly interesting because in it a return is made to the old standards of comic opera construction. Of recent years the musical comedy has almost vanquished the comic opera—in New York, at least—and at the present time a legitimate work of the old style comes as a novelty. The Wood Witch possesses most of the qualities that made for success twenty or twenty-five years ago. The scenes and costumes are picturesque, the story is flavored with romance, and the music is rich in melody and harmony. It would seem that if the opera does not meet with favor it will be chiefly because of the great change in public taste, rather than because of a lack of merit in the work. It must be said, however, that The Wood Witch contains little originality either in the words or in the music. The characters, the plot and the music, like the construction, are conventional. At times, indeed, the opera seems more like a compilation than an invention.

The scenes of The Wood Witch are laid in Spain, in the sixteenth century. The plot is based upon a feud that has long existed between a noble family and a tribe of gypsies. It appears that many years before the action of the piece begins a diamond, having magic properties, was stolen from the gypsy tribe by the ancestors of Ferdinand, Duke of Malaga. The gypsies have never ceased in their efforts to recover the diamond, and are now plotting against the Duke to compel him to restore it to them. The Duke, however, falls in love with La Peregrine, Queen of the gypsies, and through this sentimental attachment the feud is brought to an end. The three stage settings represent the gateway of the city of Malaga, a camp of the gypsies in the forest, and the great hall of the Alcazar.

The opportunities offered by the opera for gorgeous stage pictures were almost entirely lost in the presentation because of the small size of the Carnegie Lyceum stage. The book suffered also through the inexperience of some of the players. But despite these disadvantages the performance brought out a number of attractive qualities of which the work is possessed. Notably good were a song by the gypsy queen in the second act, a Hungarian dance, and the finale to the first act.

Helena Frederick sang the role of the heroine, La Peregrine, in splendid fashion, and in appearance she was charmingly picturesque. Henry Leone as Alfio, brother of the queen, was indeed a romantic figure and his singing and acting were admirable. The same precisely may be said of M. Vernon Stiles as Ferdinand, and W. G. Shelly as Roberto, a Gascon soldier of fortune. Lewis McCord was a capable though very conventional comic opera comedian in the role of Don Sylva, the chief inquisitor in the service of the Duke. Charles Meehan as Gorgonsola, an old gypsy hag, gave a capital character impersonation, being weird and uncanny in appearance and manner, and in his singing as true to the part as in his acting. Imre Loranth and Rosso Gisella danced the czardas already mentioned in graceful and quaint fashion. The other principals and the members of the chorus sang well, but most of them were deficient in the art of acting.

American—The Merchant of Venice.

Jacob P. Adler, the Jewish tragedian, whose performances in the Yiddish drama at the People's Theatre have attracted wide attention among the more thoughtful of playgoers, made his first appearance with an English-speaking company and before largely an English-speaking audience at the American Theatre last Monday evening in the role of Shylock in The Merchant of Venice. For a number of years it has been Adler's dearest ambition to appear in an uptown theatre. The occasion, therefore, must have been one of deep gratification to him—especially since his personal success was complete. The audience was enormous, and frequently bestowed upon the actor the tribute of most enthusiastic applause.

Among the players of the period there is scarcely to be found a man so well qualified as is Adler to impersonate Shylock. Though it be a digression it may not be out of place to note certain facts of Adler's career which would seem calculated to fit him peculiarly for the role. Himself a Russian Jew—a native of Odessa—he spent his youth and his early manhood entirely among the orthodox members of his race. He was for a time in the Russian civil service, then he was a journalist, and at last he became an actor, playing in Roumania, Russia and in England for a number of years before coming to America. With his people he suffered under the Russian laws, and came himself to know those ills of race hatred of which Shylock speaks. And while Adler the man knew and felt these things, Adler the artist took note of them. He is now reckoned the greatest actor on the Jewish stage, and has won much honor among his own people. He has played hundreds of roles, ranging from the broad comedy of some of the popular Yiddish folk plays to the grim tragedy of Solomon Kaus and The Dominion of Darkness, and to the horror of The Savage. As man and as artist, and because of honors already won, Adler was well equipped to come before an American audience of the best class in the character that he essayed.

The Shylock of Adler was a broad, deep, dignified characterization. The actor was in no way bizarre or sensational in his methods. He did not evince his knowledge of the Jew by innovations in details—such as doubtless he might have made. Instead he played for the most part along well established lines, showing his power more by his sincerity of feeling than by tricks of manner. In its entirety the portrayal was superb. Shylock, in Adler's hands, became an exalted yet not an over-heroic character. It was supremely human. Particularly did Adler show, as has rarely been shown, the jocularity of Shylock coupled with his craftiness and his vindictiveness. Ordinarily the impersonators of the Jew display forcibly but one of these three qualities. Adler displayed them all, and so wrought together were they in his portrayal that each strengthened rather than opposed the other. This Shylock's smile, though at the moment seemingly genuine, was more terrible than his passion. His amor and his bitterness were in perfect tune. Perhaps the most impressive moment in the actor's performance was when Shylock discovers the flight of Jessica. Here was the desolation of abject misery personified. In that moment Adler, silent, expressed the sorrows of the race and of the individual with overwhelming power. That dejected figure remained in the eye during the court scene—which Adler played in rather quiet fashion—and the memory of it lent to Shylock's every speech a heartbreaking pathos. Adler seems, indeed, to possess almost every attribute to make him one of the greatest Shylocks of the time. That he does not play in English is most unfortunate. A Shylock with a Yiddish tongue is apt to be considered merely as a curiosity, however splendid is the art displayed. If played in English Adler's Shylock would be well nigh perfect.

The supporting players—who read their lines in English—were with but few exceptions mediocre. The play had been so cut, however, that few of them had opportunity to disclose much of their ability—or inability. Shylock was made to stand as nearly alone in the presentation as possible. Meta Maynard, the Portia, was one of the few that revealed more than ordinary talents. Her Portia was graceful, full of womanly dignity and calm, arch and charming in the scenes of sentiment, and in the court scene very appealing. In appearance she was attractive indeed, and her elocution was excellent. James J. Ryan was a very acceptable Bassanio, his work in the casket scene being particularly good. Russ Whytal was a picturesque, spiritual Gratiano; Robert C. Turner played Launcelot Gobbo in capital fashion, according to the accepted traditions; Elizabeth Woodson was a pleasing Nerissa, and Sallie Handy as Jessica was in appearance and manner true to the part.

The stage-management of Edmund D. Lyons was exceedingly good throughout the performance. The scenery and costumes—that had been seen in an earlier revival of the play—were rich and handsome. The engagement at the American closed on Saturday night, after a week of excellent patronage.

New Star—A Wife's Secret.

Play in four acts by Hal Reid. Produced May 25.

John Madison	Hal Reid
Tom Alnslie	E. L. Walton
George Warren	Frederick Backus
Tobias Elsworthy	Frank Opperman
Dannie McGlynn	J. A. Curtiss
Jerry Higgins	Dan Williams
Priscilla Madison	Maude Rice
Aunt Dilsey Lee	Mrs. Frank A. Tannehill
Marie Madison	Dollie Forde
Mona Madison	Bertha Belle Westbrooke

A new play in four acts, by Hal Reid, entitled A Wife's Secret, was the attraction at the New Star Theatre last week. It was presented in good fashion, the author himself appearing in the production with Bertha Belle Westbrooke and with the support of a capable company, winning a personal success.

The story of the play deals with the marital infelicities of a clergyman who has unexpectedly married a charming young woman. This marriage is bitterly resented by his sister, an elderly spinster, who, for many years having ruled his household affairs with conscientious severity, is indignant that an inexperienced girl should attempt to usurp her place, and opposes the newcomer with implacable hostility and suspicion. The husband, preoccupied with his professional work and unsympathetic in character, does not understand his wife's sufferings, and at length even sides with the sister. The wife tries to keep his affection and confidence, but circumstances conspire against her. Her father, whom she had declared dead, appears, a drunkard and evil-doer, and demands money. To satisfy him she takes money from her husband's desk, and is discovered in the act. Her husband also witnesses an interview forced upon her by a former sweetheart; and so compromising does the incident seem to him that his suspicions become certainty and he denounces his wife as unfaithful and orders her from his house. After an unsuccessful struggle for possession of her little girl, she abandons her home and goes away accompanied only by a faithful colored servant. They manage to support themselves in poverty for a while, but are finally unable to pay their rent. Being without a roof to shelter them they take refuge one Winter night in the belfry of her husband's church. Here her former lover finds her alone and attempts to take advantage of her helplessness by brute force. She escapes from his hands and choosing death rather than dishonor, makes a wild leap from the belfry. Her husband is opportunely at hand, however, and effects her rescue. He has already repented of his unkind treatment, and, his suspicions giving way to her entreaties, he sees how greatly she has been wronged, and a reconciliation is effected, much to the disgust of his sister, who sees her plans fall, and is finally disposed of by being shipped as a missionary to Timbuctoo.

Hal Reid as the Rev. John Madison played his role with a dignified vigor and directness, that gave distinction to the part. The Tom Alnslee of E. L. Walton was a successful effort, especially in the earlier scenes. J. A. Curtiss as Dannie McGlynn, a newsboy, made a hit by his very original methods. Dan Williams as Jerry Higgins, a policeman, filled his role with drollery. The Marie Madison of Dollie Forde was a charming bit of juvenile work. Mrs. Frank A. Tannehill gave to the part of Aunt Dilsey Lee an abundance of whimsical humor. Bertha Belle Westbrooke as Mona Madison, the rector's wife, gave a sympathetic portrayal of her emotional role. Frank Opperman as Tobias Elsworthy, the church sexton, offered a very amusing sketch of a smug hypocrite, and Maude Rice as Priscilla Madison, the rector's sister, was effective, her part being made a lifelike impersonation in every detail, presenting a vivid picture of a sanctimonious and shrewish old maid.

Murray Hill—Our Boys.

The Henry V. Donnelly stock company at the Murray Hill Theatre, this week, revives H. J. Byron's well known comedy, Our Boys, and as a curtain-raiser presents a new one-act farce, by Alfred Hampton and Charles A. Hutchinson, entitled A Moment of Terror. The little play has in it some of the qualities that make for success. It is improbable in plot, commonplace in sentiment and hopelessly crude and amateurish in construction. The scene is the interior of a fisherman's shanty—which is supposed to be haunted—and the action takes place during a wild thunderstorm. To the shanty, seeking shelter, come Estelle Waters and her two suitors, Jack Pemberton and Mr. Tompkins. Pemberton impersonates a ghost—in most ghastly fashion—causing Tompkins to run away and bringing Miss Waters to a state bordering on nervous prostration. Like a naughty little boy the "hero" tortures the girl that he says he loves until she faints. Then he nobly exclaims: "This has gone far enough!" and, taking Miss Waters in his arms, he—presumably—wins her from the cowardly but more courteous suitor who has run away. A more silly piece of dramatic writing could scarcely be imagined. Charles A. Hutchinson was Jack. Edgar Alan Woolf was Tompkins, and Laura Hope Crews played Estelle Waters. The terror expressed by the tone of Miss Crews' voice was the only admirable thing in the performance.

Our Boys, which was revived once before by the Donnelly company, about two years ago, was presented in capital fashion. Henry V. Donnelly again played Perkyn Middlewick with broad humor and gusto. N. Sheldon Lewis was an admirable Charles Middlewick. Robert McWade, Jr., played Sir Geoffrey Champneys in his customary artistic manner. George Henry Trader was a genial Talbot, Edgar Allan Woolf was an excellent Kemperer, and De Witt Newling made the most of the role of Peddles.

Laura Hope Crews revealed a new side of her many-sided art in the role of Belinda, which she played splendidly. Frances Starr was an attractive Mary Melrose, Viola Kellogg played Violet in pleasing fashion, and Isabel O'Madigan was most acceptable as Clarissa. Next week, The Late Mr. Jones.

Terrace Garden—The Brigands.

The season of Summer opera of the Terrace Garden Opera company opened on Saturday evening with a performance of Offenbach's opera bouffe, The Brigands. A large audience attended the performance, which went with wonderful smoothness. Harry Luckstone appeared as the brigand chief, George Tallman as the Duke of Mantua, while Douglas Flint was the captain and John Henderson, Pietro. Marion Field sang Fiorella, Flavia Arcaro as Fragoletto was warmly welcomed, and Lillian Sefton made a pleasing Princess. The opera was adequately mounted and costumed.

Madison Square Garden—Venice in New York.

The Madison Square Garden, transformed and decorated to give it a Venetian atmosphere and effect, was opened on Sunday evening with Venice in America. A large and representative audience attended. J. S. Dunn and the Metropolitan Opera House Orchestra were heard in several selections. Lillian Nordica rendered the "Inflammatus," and Edouard de Reszke was heard in "The Palms." The Metropolitan Opera House Chorus rendered Handel's "Hallelujah Chorus" from "The Messiah," and the evening closed with the singing of "America," in which the audience joined. Venice in America will continue at the Garden during the Summer.

Bijou—The Mocking Bird.

Mabelle Gilman returned last week with The Mocking Bird to the scene of its first New York production and was warmly greeted. The hard work she has done this season has not had any apparent effect on the comedienne's spirits, and she went through her performance with great vivacity. Edgar Atchison-Ely was her chief assistant, and he carried off his share of the honors. Others in the cast were Roland Carter, Walter Shannon, Robert Rogers, Louise Mackintosh, Eulah Lee, Maud Alice Kelly, Ivy Moore, Sarah Osgood, Walter Wear, Claude Boyer, Sarah Edwards, John F. Parry, and Bessie Dunn.

At Other Playhouses.

MAJESTIC.—The Wizard of Oz defies the weather and continues its long and prosperous run.

MANHATTAN.—The Earl of Pawtucket is still the most largely attended and pleasing attraction that the city offers to the theatregoer. Its successful run will be prolonged.

WALLACK'S.—The Sultan of Sulu nears the close of a long engagement.

BROADWAY.—The Prince of Pilsen passes the hundredth mark this week.

GARRICK.—Henry Dizey is seen in Facing the Music, preceded by A Welsh Rabbit.

BIJOU.—Mabelle Gilman in The Mocking Bird pleases.

FOURTEENTH STREET.—The Four Cohans begin their last week in Running for Office.

WEST END.—Kate Claxton is seen in The Two Orphans.

METROPOLIS.—A Working Girl's Wrongs is the attraction.

NEW STAR.—The Cattle King is the bill.

CASINO.—The Runaways continues.

CURRENT AMUSEMENTS

Week Ending June 6.

ACADEMY OF MUSIC—Closed.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Mabelle Gilman in The Mocking Bird—2d week—8 to 14 times.
BROADWAY—The Prince of Pilsen—12th week—88 to 95 times.
CARNEGIE HALL—Musical entertainments.
CASINO—The Runaways—4th week—22 to 29 times.
CIRCLE—Vaudeville.
CRITERION—Closed.
DALY'S—Closed.
DEWEY—Transatlantic Burlesquers.
EDEN MUSEE—Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—The Four Cohans in Running for Office—2d week—41 to 48 times.
GARDEN—Closed.
GARRICK—Henry E. Dixey in Facing the Music—3d week—15 to 22 times.
GRAND OPERA HOUSE—The Geisha.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Dan Daly in John Henry—2d week—8 to 14 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
MADISON SQUARE—Closed.
MADISON SQUARE GARDEN—Venice in New York.
MAJESTIC THEATRE—The Wizard of Oz—28th week—85 to 92 times.
MANHATTAN—The Earl of Pawtucket—11th week—65 plus 6 to 68 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—A Working Girl's Wrongs.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Our Boys.
NEW STAR—The Cattle King.
NEW YORK—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDENS—Punch, Judy and Co.—1st week.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—The Lottery of Love.
PROCTOR'S FIFTY-EIGHTH STREET—A Game of Hearts.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Who is Brown.
ST. NICHOLAS GARDEN—Vaudeville.
SAVOY—Closed.
TERRACE GARDEN—The Brigands—3d week.
THALIA—The Hebrew Drama.
THIRD AVENUE—Closed.
WALLACK'S—The Sultan of Sulu—23d week—119 to 126 times.
WEBER AND FIELDS'—Closed.
WEST END—Kate Claxton in The Two Orphans.
WINDSOR—The Hebrew Drama.
VICTORIA—Closed.

LITERARY DAY AT THE LEAGUE.

H. Louise Stevens, a lecturer on Venezuela and other subjects, gave her lecture, entitled "Heroes of Latin-American Independence," at the Professional Women's League yesterday. She said: "A Venezuelan lady said 'Americans are ignorant of the history of foreign lands, while there is scarcely any one in my country that does not know of Washington, Franklin, Grant, Sherman, and others of your famous men.'" Then the lecturer traced graphically the history of the warfare of Spanish-America against the terrible conditions imposed upon them during 300 years, picturing the characters of Simon Bolivar and San Martin, dwelling on the development of the patriotic heroes of different nationalities.

At the close of the exercises at the annual installation of the officers at the Savoy Hotel on May 28, "Aunt Louisa" Eldridge, the first vice-president, in a clever speech in behalf of the League, presented the retiring chief officer, Mrs. Knowles, with a little golden purse, containing $200 in gold. The final touch will be given next Monday by the election of another executive officer and first vice-president.

A delegation of Leaguers composed of Rosa Rand, Madame Cottrell, Mrs. Harms, Mrs. Perrin, Rosalie Dovce, Mrs. Place, Mrs. Sol Smith and daughter, and Allen Brown decorated the graves in the Actors' Fund plot, in Evergreen Cemetery, on Decoration Day.

WEBER AND FIELDS' LATEST STARS.

Christie MacDonald has been engaged by Weber and Fields to head an all star cast next season in An English Daisy, for which these managers have secured the American rights. The play is by Seymour Hicks and Walter Slaughter, and is a musical comedy of more than usual excellence, comprising many unique and pleasing features. Miss MacDonald, who sailed for England on May 23, will return during the first week in August, and rehearsals will begin as soon as the cast is arranged. It is further said that Jefferson de Angelis will next season appear under the management of Weber and Fields in a comic opera written by himself and entitled The Jolly Tar, which, early in the Fall, will be presented at the Bijou Theatre. The music is by W. T. Francis, orchestra leader for Weber and Fields.

MAY IRWIN CHOOSES HER SUCCESSOR.

Since May Irwin has announced her intention to retire from the stage, there has been much curiosity as to who will take her place. While many comediennes would not hesitate to step into her place, Miss Irwin evidently wishes to retain the plays in the family, as she has given her sister, Flo Irwin, the rights to all her successes, including the costumes, scenery and properties complete. Flo Irwin, who has many of her sister's mannerisms, and is not lacking of magnetism, will be seen next season in the Irwin plays.

JACOB LITT ILL.

Jacob Litt, according to report, is very seriously ill, and is in a sanitarium under the most skillful treatment. It is said that he has suffered a mental collapse. The first news of his illness came at the time of the annual meeting of the Actors' Fund, last month, when Mr. Litt resigned from the Board of Directors, and stated that he was in poor health and would be obliged to live out of town for some time.

IN SUMMER PLACES.

Mr. and Mrs. Harold Blake will spend the Summer at Portland, Ore. She will return to New York on Sept. 1 to rejoin the Lulu Glaser Opera company, with which they were last season.

Monroe Salisbury, leading man with Kathryn Kidder during the past season, has gone to his Summer home on Lake Erie, and will play leads with the Dailey Stock company this Summer.

Charles C. Stumm, general representative for the Four Cohans, will spend the Summer at Fair Haven, N. J.

Howard Hall, who closed a season of thirty-six weeks in The Man Who Dared at Camden, N. J., on April 18, is resting at his farm in Michigan. Mr. Hall will continue to play The Man Who Dared next season. In the Spring of 1904, however, he will make an elaborate production of a new melodrama that he has just completed.

Lisle Leigh and her aunt, Sarah Alexander, have gone to Riverside, R. I., as the guests of friends for the Summer.

Edward Garvie, after a season in Mr. Jolly of Joliet, is spending his Summer vacation at his farm near Charlestown, N. H.

Inez Shannon and the Babies Shannon left last week for a three weeks' trip through the South, after which they will return to fill a Summer stock engagement with the Lorne Ellwyn company in Massachusetts. Miss Shannon, who has not yet signed for the reason, may decide to take out her own company.

Mr. and Mrs. Thomas P. Jackson (Maude Gifford) are spending their vacation in Toledo, Ohio.

Ben R. and Cora Warner, of the Warner Comedy company, and Frank J. Stanton and Jule Warner Starr, of the Starr Comedy company, are to spend the Summer at McGregor, Iowa.

Mr. and Mrs. Jimmy Barry closed a most successful season at Pastor's last week, and are now at their home at Dingman's Ferry. Mrs. Barry will go to Wilkes-Barre, Pa., June 7, to settle a valuable estate.

Mr. and Mrs. R. W. Marks are Summering at Cedar Villa, Perth, Ont. Their next season will begin on Aug. 10.

Adele Ritchie will Summer at Mamaroneck on the Sound. Bijou Fernandez, J. H. Gilmore, and Minnie Dupree will pass the hot months at Larchmont.

Raymond Hitchcock will Summer at New Rochelle.

Mr. and Mrs. Creston Clark (Adelaide Prince) will spend the hot months at their Summer place, The Lodge, at Delaware Gap.

SAID TO THE MIRROR.

HAL REID: "Owing to a mistake in printing the programme, the character of Still Bill Lawrence in A Working Girl's Wrongs was portrayed at the Third Avenue by Ben Roth instead of Dave Rivers."

SELMA HERMAN: "Kindly deny the statement that I am to be married on June 1. My contracts with Heuck and Fennessy to star under their management in The Charity Nurse prohibit me from marrying this coming season."

THE ELKS.

The local Lodge of Elks at San Diego, Cal., will present the opera of Martha May 25-27.

The fifth annual Elks' benefit for charity given recently at Fort Madison, Iowa, was a success. The entertainment provided was a minstrel show of local artists numbering over one hundred. Lodge No. 374 is one of the most flourishing of the Middle West. Among its "branches" is a hospital ward for the use of members of the order. The management of the benefit was in the efficient hands of Elk J. A. H. Pollard.

The Fort Worth, Texas, Lodge gave a social session and smoker May 19 to their many friends. The programme was a long and varied one, and was enjoyed by the large crowd present. F. T. Crittenden was master of ceremonies and was ably assisted by Prof. J. A. Leal and his excellent string band. Several members of the Curtis company also assisted.

Oliver M. Cotten was made a member of Jackson, Mich., Lodge of Elks on May 18. Mr. Cotton will be connected with the Goddiss Comedy company during the coming season.

THE STOCK COMPANIES.

G. Lissot Seybolt, who has closed with Ben Hur, has been re-engaged to play juveniles and light comedy with Hunter and Bradford's Worcester Stock company during the Summer.

Devore Parmer will this Summer join William Owen in Canada for a season of stock work.

Lucia Moore closed a successful season with the Hopkins Stock company on May 23 at Memphis, Tenn., and was recently tendered the largest benefit ever held at the Grand Opera House in that city. She will spend the Summer months at the seashore.

Willette Kershaw, who has been with the Harrington and Alcazar Stock companies at San Francisco, is playing a Summer engagement as leading lady of Manager Buffington's Pawtucket Stock company.

William Wagner, who has closed with Kathryn Kidder, is playing the juvenile leads with the Henderson and Hoskyn Summer Stock company.

Eugene Redding has signed a year's contract with Nelson Roberts to play the dialect comedy parts next season with the burlesque stock at the Auditorium, 126th Street and Seventh Avenue.

Fannie Ferris, who played the ingenues with the Coburn-Santje Stock at Roanoke and Newport News, Vt., returned to this city last week.

Harcourt and May have been engaged for a Summer season of stock at the Empire Theatre, Ashtabula, O.

Ida Adair has joined the Baldwin-Melville Stock company, at the Teck Theatre, Buffalo, for the Summer.

Le Comte and Flesher, managers of the Morey Stock company, have contracted with Hervoard Well for the use of In Dixie's Land and Little Miss Military in their next season's repertoire.

Gertrude Perry has been engaged for the Thanhauser Stock company, Milwaukee, for the Summer.

Leola Fairchild has joined the Boyle Stock company at Toronto.

J. C. Heffron will be a member of the Owen Davis Stock company at Rochester, N. Y., this Summer.

A Summer stock company have been organized for Dawson City, Alaska, by J. M. Hall, a Dawson millionaire and owner of the theatre, and Frank Readick, of San Francisco. The company is a capable one, headed by Frank Fanning and Franklyn Gale. Miss Gale will finish her Summer engagement and then return home to begin rehearsals for The Major's Lady, a new play written for her by Lidde M. Page and Frank J. Hallo.

Irving Walton and Florence O. Hastings have been engaged for the Huntley-Moore Stock company, at Atlantic City.

Maude Winter has been engaged as leading woman of the Lewis McCord Stock company, at Lake Showhegan, Maine, for the Summer. She will open in Hazel Kirke on June 6.

Adeline Dunlap, who closed her engagement with the Grand Opera House, Philadelphia, May 23, left yesterday to play the leads with the stock at DuBois, Pa. Miss Dunlap's Topsy in Uncle Tom's Cabin scored a hit in Philadelphia recently.

The Kingdon-Courtenay Stock Company opened its second annual Summer engagement of eight weeks at the Empire Theatre, Albany, N. Y., last night, June 1, in The Liars.

The company at Dolling Park, Springfield, Mo., under the direction of James Newton Drew, opened the season on May 21, presenting Moths. The attendance was excellent and the company made a hit. Turned Up was presented May 25-28.

COMPANIES CLOSING.

The Irene Myers Stock company closed a successful season of forty weeks on May 23 at Schenectady, N. Y., and the star left for her Philadelphia home, where she will spend the Summer.

Next season Manager Myers will send out a second company, playing three-night stands, known as the Will H. Myers Stock company. Both of the above companies will open in Philadelphia, Pa., early in August, and most of the present Irene Myers Stock people have been re-engaged.

Sam Morris' Peddler's Claim company, at Cleveland, June 6, after a season of forty-four weeks.

A Devil's Auction, at Manchester, N. H., May 16, after a thirty-nine weeks' season.

Rose Coghlan, at Marquette, Mich., on May 16.

Ewing Taylor Combination, at Keokuk, Iowa, on May 17.

On the Suwanee River, at New Castle, Pa., on May 13.

Gideon's Minstrels, at South Bend, Ind., on May 23. Their next season will open at Columbus in early August.

The Western Prisoner of Zenda company, at Sandusky, Ohio, on May 16, after a season of thirty-five weeks.

The Eastern Prisoner of Zenda company will close at Oak Park, Ill., on May 25, after a season of thirty-nine weeks.

As You Like It closed on May 30 at Allentown, Pa., a Spring tour of seven weeks.

R. L. Cresey's production, A Ruined Life, under the management of Sol Braunig, in Washington on May 23. The play is booked solid over the Stair and Havlin circuit for next season.

Sam Morris and his company in The Peddler's Claim, at Cleveland, Ohio, June 6.

The Darling of the Gods closed its season on Saturday night. It will open at the Belasco Theatre again in the Fall for a brief run before going on tour.

David Warfield, in The Auctioneer, closed on Saturday night.

The Canadian Jubilee Singers will close a successful season of thirty-nine weeks through Canada at Beeton, Ontario, June 17.

ENGAGEMENTS.

Helen Melville, for Davis and Darcy's production of In the Palace of the King.

Lewis Shea, for The Volunteer Organist.

Bertha Perl, who has been studying music in Philadelphia since retiring from Keith's Stock company, has been engaged for Miss Bob White.

Eva Randolph, by David Belasco.

Fred C. Stein, for the comedy role in A Fatal Wedding.

H. B. Jennings, David Landon, and Francis Newhall, for For Her Children's Sake.

C. B. Cratz, for 'Way Down East.

Edwin Dexter, for the lead in The Fatal Wedding.

Gussie Hart, for Sky Farm.

Frederick Esmelton, for The Power Behind the Throne.

George E. Murphy (dude), Actors' Society.

PROFESSIONAL DOINGS.

Anthony Hope, the English novelist, is reported to be engaged to marry Elizabeth Sheldon, of New York, who is a sister of Suzanne Sheldon, the actress.

According to the terms of the will of the late Richard Henry Stoddard, all the books in his library upon dramatic subjects will go to the Players' Club and all the volumes of poetry are to be given to the Authors' Club.

Edmund Lyons left for Buffalo last night to consult with Victor Herbert regarding a new Fall production.

Mary Shaw and her company were stalled in Kansas City last Sunday night by the floods in that section of the country and all of the baggage was delayed, the company arriving in Chicago yesterday without it.

Adelina Patti sang in London on Thursday last and has gone to Mont Doré, France, to take the waters. In an interview she stated that she is looking forward with keen pleasure to her forthcoming tour of America under Robert Grau's direction. She stated positively that this will be her real farewell to the United States as a public singer.

Georgia Welles, who is appearing with Frank Keenan in vaudeville, left last Sunday to commence her tour over the Orpheum circuit, opening in San Francisco on June 7.

The opposite part to Fay Templeton in her starring tour in The Child Prodigy has been offered to M. L. Alcop, leading man at the New National Theatre, Rochester.

The West End Theatre will inaugurate a Summer season on June 8, when the Pike Theatre Stock company, of Cincinnati, will be seen in a revival of The Charity Ball.

Francis Wilson has announced that after this season he will alternate his years of play and work, appearing only every other season. Mr. Wilson will sail for Europe on June 5.

Fay Templeton in a fortnight will assume the leading role in The Runaways. Frederick Ranken is busily engaged in rendering intelligible Addison Burkhardt's libretto and otherwise revising the piece.

Florence Kahn is seriously ill at Memphis, Tenn., from a nervous complaint.

Walter L. Main, the circus proprietor, was granted a divorce from his wife, Florence L. Main, on May 27, at Jefferson, O.

E. W. Dunn has been engaged by D. V. Arthur as acting manager for the Marie Cahill company. Mr. Dunn has just completed a brief engagement as advance manager for Jacob Adler, the Jewish tragedian, and previous to that was in advance of the late Stuart Robson.

Daniel V. Arthur is convalescing from a severe cold which has confined him to the house during the past few days.

Robert B. Mantell will next season present a new romantic play by W. A. Tremayne and Irving L. Hall.

Charles Hawtrey sailed for England Saturday on the *Campania*.

Henrietta Crosman yesterday (Monday) participated in a coyote hunt at Colorado Springs.

John Kendrick Bangs has resigned his position as editor of the *New Metropolitan Magazine* in order to devote himself exclusively to the writing of comic operas and musical comedies.

Blanche Bates will spend the Summer at her place at Quaker Ridge on the Sound.

Elizabeth Stewart, who went to Manila and the Orient as leading ingenue of the Neill-Frawley Stock company, and left the company at Calcutta to try her fortune in the London field, was engaged to originate the part of the American Girl in Colonel Clay, F. W. Sidney's new comedy, which opened May 25 at Prince's Theatre, Manchester, and will shortly be taken to London. Miss Stewart was a favorite with the public of Manila during the Neill-Frawley season there, playing half the leading roles, and then sharing honors with Mary Van Buren and Daniel Frawley; she won golden opinions in Calcutta as Midge in The Dancing Girl, as Estrella in Arizona, and in the title-role of Sweet Lavender, which drew the houses of the Dunbar season, and advices from England state that she has made a hit in her new part.

Sager Dean announces an elaborate production next season of Nugent's rural comedy drama, An Indiana Romance. The company will open early in August, and the production will have elaborate scenery and mechanical effects and a carefully selected cast. F. W. Caldwell will manage the attraction.

Estha Williams recently purchased an automobile, in which she will soon start on a trip to Boston.

Arthur C. Alston, when recently stopping at the Criterion Hotel in New York city, was robbed of $300 in bills, and up to date has not been able to recover the money.

The piece in which Blanche Ring on Monday will be seen at the Knickerbocker Theatre has been named The Blonde in Black instead of The Gibson Girl, as hitherto announced. It is by Harry B. Smith and Gustav Kerker, and Harry Conor will play the leading male role.

Owing to the illness of Eleanor Robson, the performances of Liebler and Company's "all star" production of Romeo and Juliet scheduled for New Haven, Springfield, Hartford and Worcester, on yesterday (Monday), to-day and to-morrow are canceled. The tour will be resumed Thursday at Providence, and will end this week with three performances in Boston. James O'Neill has succeeded Eben Plympton as Mercutio for these four performances.

Virginia Earle will next season return to the stage under the management of the Shuberts, appearing in a musical comedy as yet unannounced.

Mrs. Spencer Cone, a sister of Kate Claxton, who has been spearing in The Two Orphans, is ill at Kansas City.

Mabel Roebuck, who has been leading woman for E. S. Willard in The Optimist, signed last week with Charles Frohman for next season.

Manager Charles H. Yale has engaged William T. Stephens for a period of five years as instructor of his dogs in The Way of the Transgressor.

Helen Blythe has sold to Minnie Radcliffe for Carrie V. Schnellerman, the author, The Sketch of Jerry, recently produced by the students of the Blythe Dramatic School. Miss Radcliffe will shortly produce the sketch in Boston.

The Dvorak Dramatic School, Chicago, will give a performance of three one-act pieces entitled I Won't, My Wife's Out, and Her Picture, on Friday evening, June 5. During the past season the following plays were presented by the pupils of the Dvorak School: The Iron Master, Camille, A Scrap of Paper, Betsy, Barbara, Brown Isn't In It, For One Night Only, In Honor Bound, Baron's Wager, Arabian Nights, and scenes from Romeo and Juliet and Hamlet.

C. W. Williams has been engaged by Fred Niblo to manage the tour of The Governor's Son.

Governor Odell and a number of friends attended Wednesday evening's performance of The Sultan of Sulu.

William Bonelli has secured the American rights of An Aristocrat, in which he will next season star with Rose Stahl.

Annie Leslie Williams has been engaged to play the lead in Ollie Mack's Finnigan's Ball, which will open on June 8 at the Iron Pier, Atlantic City.

Snowball, the black cat at the Garrick Theatre, made an unexpected appearance at Thursday evening's performance of Facing the Music. Grace Heyer and John Mason, who were on the stage at the time, devoted themselves to a cat hunt, which resulted in pussy's disappearing out of a window and into the tender care of an audible though invisible stage hand.

Harrison Armstrong, of The Darling of the Gods company, who was recently arrested for driving a hoppled horse on the Speedway, was on Thursday discharged with a reprimand by Magistrate Zeller in the Harlem Court. It is held that the use of hopples is not permitted on the Speedway, since it is declared to be dangerous, though not cruel.

Onoto Wantana's play, A Japanese Nightingale, which has been dramatized by William Young, will be produced at Daly's Theatre in November.

Marie Doro, who was featured in The Billionaire, is now leading woman in revivals of several of the English musical pieces at the California Theatre, San Francisco.

Julian Mitchell and The Babes in Toyland company, numbering 123 persons, on Saturday started for Chicago, where the new piece will open on June 15. Bessie Wynne is the only member of The Wizard of Oz company to be transferred to the new production.

George S. Elliot, of San Francisco, will play the principal character parts in the forthcoming tour of George Ober in George H. Broadhurst's comedies, What Happened to Jones, Why Smith Left Home, and The Wrong Mr. Wright. Other engagements for the companies are Adelaide Ober, Edna Dorman, Katherine Williams, G. Roland Sargeant, Roland B. Osbourne, William C. Welp, Sallie Osborn, and Richard Cochrane.

OBITUARY.

Zephie A. Dinsmore (Mrs. James Allen), the singer and actress, died in Boston, Mass., on May 20. The two months of her illness was marked by most severe suffering, which she bore with perfect patience. Mrs. Allen was for many years with The Boston Ideals. She possessed a well cultivated voice, and scored many successes while with that organization. Later she adopted the dramatic stage, and her ability as an actress soon won for her the position of leading woman, which she held with several well-known companies. A breaking down of the nervous system began about four years ago, which necessitated her retirement. Death finally resulted from complete nervous exhaustion. Mrs. Allen had many friends in the profession, and all who knew her loved her for her nobility of character and her sweet and tender nature. The remains were buried in Evergreens Cemetery, Brooklyn, on June 1.

Chirley Frey, the actor, died at the Mary Fletcher Hospital, in Burlington, Vt., on May 2, after undergoing an operation for appendicitis. He was fifty-one years old and had been on the stage since the age of thirteen. For the past fourteen years he had appeared with his wife, who is professionally known as Minnie Evans. They were members of the Barnett-Moulton company when Mr. Frey was taken ill. Mr. Frey is survived by his widow and a daughter, Miss Maud Burns of Easton, Pa. The remains were taken to Owlpee, N. H., where Mr. Frey had a Summer home, and were interred in the family plot in the Owlpee Cemetery.

Mrs. R. F. Payrow, who thirty years ago was well known on the stage as Eveline Lehman, died at her home in Boston on May 26. She was a dancer, and appeared for several seasons with the Ravel Family. She retired from the stage more than twenty years ago.

Percy Edwin Matthews, a well-known press agent and treasurer, died at his home in Arlington, N. J., on May 24, of pneumonia. He was at one time a member of W. A. Brady's business staff, and had also been connected with J. M. Hill's enterprises.

A. W. Stevens, an actor well known in the profession, died on May 26 at his home in Hartford, Conn., of quick consumption. The remains were buried in the family plot in Spring Grove Cemetery, Hartford.

Mrs. Martha Dayne, the mother of Mrs. Will M. Cressy (Blanche Dayne), died at her home in Troy, N. Y., on May 19, aged sixty-three years.

R. W. Beatty, manager of the Opera House, Wahpeton, N. D., died very suddenly of apoplexy on May 28.

Cremonini, the Italian tenor, who was once a member of the Gran Opera company, died in Cremona, Italy, on May 22.

MATTERS OF FACT.

M. L. Alcop secured flattering notices from the Rochester papers for his performance as Edward Fletcher in The Moth and the Flame, as done by the stock at the New National Theatre. He cemented former friendships by his capital work in the part.

The American Stock company, directed by H. H. Earl and Oliver Nortell, will present a good line of plays during the season of 1903-4. Complete productions of each play will be given, no details being neglected. Between the acts high-class vaudeville will hold the boards. The best week stands in the Middle States will be visited.

Seth Cable Halsey was particularly successful in the role for which he was cast in Hold by the Enemy at the Alvin Theatre, Pittsburg, Pa., last week.

The Mountain Park Opera company, under the management of Robert Kane, will open at Holyoke, Mass., on June 15 with The Isle of Champagne. The company includes: Mamie Reed, Louise Courtney, Nora MacGahen, Flossie Wallace, Margaret Brown, Annie Lane, Senta Bernard, Jean Brown, Edith Darnell, Viola Wheeler, Sadie Etherton, Jessie Weston, Laura Hartford, Maud Danforth, Sadie Mills, Charles Fulton, Robert Kane, Alfred Dalby, George Callahan, Victor De Lacey, Harry Holland, Francis Carter, Harry Raban, J. F. Sears, Charles Homan, John Mayon, Harry Johnston, Frank Williams, and Jack Newell.

The Gold Mine will open at the Orpheum Theatre, Mount Vernon, N. Y., on June 8 with the following company: Ida Chester, Harriet Lane, Stella Grier, Harry Eatmon, John Morrisey, Clinton Perry, Henry Levis, John P. Hogan, L. E. Dodd, Philip Morton, and W. J. Moye. Between the acts Hazel, the dancer, will appear.

Frank McKee has decided to remove the Frost-Wilkinson's revolving chairs lately in use in the Savoy Theatre, and has awarded the contract for replacing them to the American School Furniture Company, which will refurnish the theatre with their Grand Rapids chairs. Twenty-two theatres in this city are now using these chairs.

The E. V. Phelan Stock company (Western), Ralph A. Ward, mgr.), closed a successful season of forty weeks May 30 at Paterson, N. J. The company's next season opens in August. Manager Ward has taken desk room in J. J. Flynn's office, Colonial Building, Boston, for the Summer.

Oak Park, Chicago's largest suburb, has just increased its attractiveness by the addition of a handsome play house, the new Warrington Opera House, which was built by Dr. C. W. Dunlap. The town has a drawing population of 50,000. Frank H. Jones is now booking attractions for next season and is very sanguine of providing good business to worthy attractions, as the residents displayed uncommon interest in the building of the theatre.

Contracts made by the former manager of McCartney's Music Hall, Metropolis, Ill., must be rebooked by J. T. Kimball to hold good.

John Boyce and Marie Rogers will join forces next season and style themselves, Boyce and Rogers, doing a new white face singing and dancing act. They will consider offers from high-class vaudeville, burlesque or farce comedy. Mr. Boyce's home address is 1322 Manton Street, Philadelphia.

Professor Reeves has opened an academy for stage dancing at 1931 Broadway, where song, buck and wing, and fancy dances are taught on reasonable terms.

Married.

PALMER—MAYO.—H. B. Palmer and Mrs. Frances Grahame Mayo, in New York city, on May 23.

SCOTT—CONDON.—Edmund Burke Scott and Kate Condon, at New Haven, Conn., on May 16.

WELCH—FREDERICKS.—Charles L. Welch and May Belle Fredericks, in Boston, on May 27.

Died.

BEATTY.—R. W. Beatty, at Wahpeton, N. D., on May 28, of apoplexy.

DAYNE.—Mrs. Martha Dayne, in Troy, N. Y., on May 19, aged 63 years.

DINSMORE.—Zephie A. Dinsmore (Mrs. James Allen), in Boston, Mass., on May 20.

ETHEL.—Agnes Ethel (Tracy), in New York city, on May 26, of heart disease, aged 50 years.

FREY.—Charley Frey, in Burlington, Vt., on May 2, of appendicitis, aged 51 years.

MATTHEWS.—Percy Edwin Matthews, in Arlington, N. J., of pneumonia, on May 24.

PAYROW.—Mrs. R. F. Payrow (Eveline Lehman), in Boston, on May 26.

STEVENS.—A. W. Stevens, in Hartford, Conn., on May 26, of quick consumption.

STOKES.—Henry C. Stokes, at Amiens, France, on May 24, of pneumonia, aged 26 years.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by the Orpheum Comedy Four and Harry J. Keeler, comedians, and includes Hayes and Seitz, Mitchell and Marron, the Crotty Trio, Mart M. Fuller, and Frances Rose in a new act called Slick Dick; Emerson and Gregge, the Two Fantas, Adams and Byrne Trio, the Bo Lankays, Cooper and Reynolds, Francis La Page, Phillips and Hamilton, Reid Sisters, and the vitagraph.

Keith's Union Square.

Lillian Burkhart heads the bill, presenting her new comedietta, A Stratagem Daisy. Others are the Six Gilmorettis, Rose and Richards, Trovollo, Craig and Ardell, Press Eldridge, Yankee Comedy Four, Dooner Brothers, Kitty Wolfe, Morris and Blair, Edward Esmus, Carolyn Lorenz, Dunphy Doyle, Reeves, Ferguson and Brown, the Harpers, and the moving pictures.

Proctor's Twenty-third Street.

Walter Turner, Lila Blow and company head the bill in the first production of a new comedietta called At the Turf Inn. Others are Mason and Fremont, Frank O'Brien, Fred Stuber, Valeska, Dorothy Walters, Madame Rudan, Bohannan and Corey, Antrim and Peters, Pettengill and De Forest, Waldorf and Mayden, Charles Heslow, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Lottery of Love is presented by the stock company, with Florence Mood, Wallace Erskine, Paul McAllister, Bettina Gerard, George Friend, Eva Vincent and others in the cast. The olio embraces Mlle. Flora, Martin Brothers, Leonard Kane, the kalatechnoscope and others.

Proctor's 125th Street.

The stock company appears in Who Is Brown. The cast includes Adelaide Keim, Willard Blackmore, Sol Aiken, H. Dudley Hawley, Duncan Harris, Cecylle Mayer and others, with specialties by Dorothy Neville and the kalatechnoscope.

Paradise Roof Gardens.

The roof-gardens controlled by Oscar Hammerstein, which cover the tops of the Victoria and Belasco theatres, were opened last evening with the following programme: Riccobono's Horses, Frances Piper, Cole and Johnson, the Hoosier Reserves, Galetti's monkeys, the Four Nightons, Josef Dunoud, Marco Twins, and Mr. and Mrs. Chamberlain. A new extravaganza with a ballet, called Punch, Judy and Company, written, composed and staged by Mr. Hammerstein, is a special feature. It employs a cast of one hundred, headed by Josephine Sabel.

Circle.

Adelaide Herrmann in her feats of magic is the headliner of a bill including George Evans, Midgeley and Carlisle, Brothers French, Keno, Welch and Melrose, Mamie Remington and her "picks," the Zarnos, May Evans, and the vitagraph. Al Shean and Charles Warren, who have not been seen here in a long time, are a special feature.

St. Nicholas Garden.

The opening bill at this resort is headed by La Loie Fuller in her newest dances. Others are James Thornton, Maud Huth, Tom Lewis, and Sam J. Ryan, Alice Shaw and daughters, Edmond Hayes and company, the Four Emperors of Music, the Four De Lucas, Jones, Grant and Jones, and the Gotham City Quartette.

Hurtig and Seamon's.

The programme is headed by Lizzie Evans and company, and includes Hoeber and Davis, Kine and Gotthold, Hobo Quartette, the Davenports, James Francis Dooley, Mabel Hudson, Gilday and Fox, and the vitagraph.

THE BURLESQUE HOUSES.

DEWEY.—The Transatlantic Burlesque company is this week's attraction.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Marshall P. Wilder made a hit of the most pronounced sort last week, with several new stories and the best of the old ones. He began with a new poem by Frank L. Stanton, with a musical setting, that was very well done, and then drifted into a series of anecdotes and imitations that kept his hearers in great humor. Mr. Wilder's popularity is as great as ever. Milton and Dolly Nobles presented Mr. Nobles' comedietta, A Blue Grass Widow, with much success. The complications are good and the piece offers Mrs. Nobles a splendid opportunity to display her versatility as well as a very becoming boy's suit, in which she looks very charming. Mr. Nobles as the giddy husband who repents was very amusing, and Marion Leonard as the young and trusting wife was capital. Patrons of vaudeville have a warm spot in their hearts for the Nobles, and they are always sure of a hearty welcome. The Kaufman Troupe went through their extraordinary bicycle act to the accompaniment of continuous applause. Every member of the company of six is an artist, and they do many tricks that are not done by others in the same line. Raymond Findley and Lottie Burke were seen in a highly amusing bit of nonsense, containing a number of good gags and songs. Their closing ditty, "The Same Old Story," is exceptionally good and was encored several times. Herbert Lloyd, the eccentric juggler, was one of the big hits of the bill. He has many original and amusing tricks and bits of business, every one of which is good for a hearty laugh. His assistant makes a very neat appearance, and taken all in all the act is one of the best of its kind. The entertaining specialty of Mr. and Mrs. Stuart Barrow, who do sand and smoke pictures and shadowgraphs, was well received. Campbell and Caulfield rattled off their Irishisms in clever fashion. Delmore and Oneida scored heavily with their perch act, in which they accomplish some daring feats with ease and grace. Kherns and Cole's hodge-podge of nonsense caught the fancy of the house. "Chinese" Johnny Williams, with his burlesque magic and his good-natured way, won his share of approval. Crawford and Manning worked hard and successfully in their knockabout act. Evans and St. John, Chinquilla and Newell, the motion pictures and stereopticon were also in the bill.

TONY PASTOR'S.—Comedy of excellent quality and in generous quantity distinguished the programme at this popular house last week. Frank Gardner and Lottie Vincent offered An Idyl of the Links, which is full of good lines and funny situations. It is needless to say that Mr. and Mrs. Jimmy Barry kept the house in roars with their new act, A Rain Game. Mrs. Barry looked very dainty and charming and her husband was as dryly amusing as ever. "The Man with the Green Gloves," known as James Richmond Glenroy, added his quota to the fund of good things. His personalities and bits of witty wisdom struck home every time and everybody felt glad that he was present. Ascott and Eddie did their diverting acrobatic and dancing specialty and won applause. Ford and Dot West, in their new sketch, The Politician, made a pleasing impression. The skit has bright lines and some funny bits of business, and was enlivened by singing and dancing of a superior sort. Fairly good sketches were offered by Melbse and Wyatt, West and Williams, Mlle. Rivers and Fred Clark, Miles and Nitram, and Leighton and Leighton. Will Thompson Davis, a clever comedian with original methods; Harry Ball, musician; the vitagraph, and the Bijou Circus, which was an added attraction, were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Edward Lang's company, including Mr. Lang, Teddy Simmonds, Fred Rose, and Charles Whyte, presented for the first time in this country a comic opera satire in two short acts, called Princess Flirah; or, The Rajah of Tittlepumpum. There are twenty-five characters in the piece, and they are all played by the four men above named. The piece is simply a satire on the average comic opera, with its chorus, innkeeper, Dutch comedian, lovesick tenor, blond heroine and the other characters that go to make up the usual entertainment compiled by the industrious librettist and composer. By means of a series of well-arranged exits and entrances the performers have time to change their costumes and make-ups, and the whole thing is carried through with a dash and energy that is in every way commendable. The music is uncommonly good and is splendidly sung. The men all have good voices and know how to use them with effect. The comedy introduced is highly diverting and each member of the cast had abundant opportunity to display his talent as well as a great deal of versatility. Where all were so good it is unnecessary to particularize, but Mr. Lang must be given credit for putting before the public a distinct novelty that is bound to appeal to any audience with a sense of humor. The special setting used was very pretty and the effects were so well managed that the piece ran with great smoothness. The libretto and lyrics were written by Alfred J. Morris and the music was composed by Walter Tilbury. J. A. Murphy and Eloise Willard were second on the list, with their very amusing sketch, in which Mr. Murphy contrives to evoke any number of laughs with his eccentric work. Miss Willard's pure voice was shown to advantage in "Killarney," which she sings with much sweetness. Swan and Bumbard worked very hard and won the laughter and applause they deserved. Bobby North had parodies on some of the late songs, which he sang well. Reed and Shaw were more than successful with their flying rings specialty. Both men are very strong and clever. Nella Florede, one of the most attractive young women we have had in vaudeville in a long time, sang three songs with great success. Her manner is ladylike and unaffected and she made a hit of large proportions with those who appreciate refined work. Her voice is not very strong, but so much the better; there are enough women of the leather-lung class in vaudeville, but it has a soothing quality that makes one hanker for more instead of wishing that the singer were in Kalamazoo. Hanley and Jarvis had a fairly amusing line of conversation and a catch-word that may become slang in time. Jeanette Laurelle introduced a serpentine act called La Ciel that differs slightly from some others we have seen here. She makes her entrance seated on a crescent moon and is swung to a standing position on a large ball which revolves under her, while she goes through the usual evolutions with voluminous skirts, which are lighted with calciums and illuminated with stereopticon pictures. Mildred Flora, Rennie and Mowbray, the Four American Trumpeters, Kelly and Hart, and the kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—The Rajah was revived with excellent results last week by the clever stock company. Wallace Erskine, a clever young actor, who has not been seen with this company since last Summer, was warmly welcomed on his reappearance and played the leading male role with much success. Florence Reed as Gladys was thoroughly charming. She has taken on the responsibilities of leading woman with ease and grace and is bound to become a real New York favorite very soon, as her work is invariably conscientious and painstaking. Others who did well were Paul McAllister, George Friend, Al. Roberts, Hugh Ford, Duncan Harris, Victor Brown, Eva Vincent, and Cecylle Mayer. In the olio were Gaspard Brothers, Yalto Duo, John Healey, Luelleta, Agnes Baylis, Radie Furman, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—The stock company was seen to great advantage in Joseph Arthur's comedy-drama, On the Wabash. The scenery and effects used in the Fifth Avenue production were employed and the play ran very smoothly. Willard Blackmore gave a manly, earnest performance of Abe Early, the rough and ready youth, who is a match for those who would have oppressed him. Adelaide Keim was a sweet and sympathetic heroine, and Bettina Gerard was very effective as Sincerity. It is a thankless role, but Miss Gerard succeeded in making it interesting. Sol Aiken as Bob White, H. Dudley Hawley as Spangler, Richard Lyle as Ephraim, and Ada Levick as Mary Gentry, were all excellent. Others in the cast were George Edwin Bryant, John Westley, Harry Bourjohn, and Andrew Stephens. J. Francis Dooley and the kalatechnoscope were seen between the acts.

CIRCLE.—Fulgora headed an excellent bill, and his lightning changes, together with his original method of presenting them, took the house by storm. His story of the horse-race went especially well. Mattie Keene and company in Ella Wheeler Wilcox's very amusing farcette, Her First Divorce Case, made a decided hit, and Miss Keene and her companions, Willard Castle, Ella Graham, and Ben Wilson, were heartily applauded. One of the most pronounced hits scored at the Circle, in which very distinguished merit, unknown always possible, was made by Fiske and Hanna. They have made many changes and improvements in their excellent musical specialty, which make it even more pleasing than before. O'Brien and Havel's sketch met with warm approval, as did the effective singing of Yorke and Adams, one of the best Hebrew teams on the boards. John Ford's herculean efforts aroused the enthusiasm of the audience to a high pitch, and he received any number of hearty encores. The three Livingstons presented a very neat and graceful acrobatic act. Rooney opened with his comic juggling and Bobbins and Tremaine put on a highly entertaining singing turn. New views on the vitagraph closed the bill.

HURTIG AND SEAMON'S.—Lillian Burkhart, who is a great favorite in Harlem, presented her new comedietta, A Stratagem Daisy, to the great delight of large audiences. The play is being presented at Keith's this week, and a review of it will appear in next week's MIRROR. Julian Rose, as usual, scored a big laughing hit with his Hebrew parodies and stories. Lillian and Shorty Du Witt were also very successful. The De Forrests found ready approval for their graceful dancing. Sallie Stembler sang very well and responded to several encores. Hal Merritt pleased with his posters and imitations. Paul Spadoni, Colonel Sisters, and the vitagraph completed the bill.

The Burlesque Houses.

DEWEY.—The Bowery Burlesquers drew large and appreciative audiences throughout the week. Hits were made by the Beetle Family, Mitchell and Cain, Willis and Josie Barrows, Vesta, and the Farrell-Taylor Trio. The entertainment closed with the burlesque In Japan by Night.

MINER'S BOWERY.—For the last week of the season Young Corbett's company, including Brannigan and Mack, Foster and Foster, Gerrity Sisters, Colling and Hart, and Cliff Gordon, played to large business.

LONDON.—The Innocent Beauties presented a diverting burlesque and olio programme. The season closed on May 30.

MINER'S EIGHTH AVENUE.—The Black Crook Burlesquers, including Harry Hastings, Tuscott, Fields and Wesley and others, pleased large audiences.

HOUDINI IN RUSSIA.

Moscow, RUSSIA, April 22.

The above is the Russian date, but it is May 5 in other countries. We left Berlin, and taking the "Courier" train, were soon speeding on our way to Russia. We arrived in good time at the frontier, Alexandrowo, and the merry revenue inspectors were soon looking at the odds and ends as well as other things that we had in our trunks. Such an inspection! No detective ever looked for a clue with greater zeal, no Sherlock Holmes ever tried to find a needle in a hay stack, as these official searchers did. They stop you first to take away your passport; then calmly proceed to ransack your baggage. All my reading material was taken away and my desk-trunk was to have stopped there until everything was read through by the censor, but I shipped it back to Berlin. Everybody carrying books or newspapers had them taken away, with the exception of those that were on their persons. One passenger had a lot of slippers wrapped in newspapers, and Mr. Russian Searcher unwrapped each one and took away the newspapers, with a knowing wink, as if he had heard of "such things" before. As I carry a lot of burglar tools in my baggage, I had to obtain permission from the Russian Ministerium to take them into Russia, and I think they would have sent me back to Germany had it not been that I carried a permit to take in the tools. Eventually the inspection came to an end, and once again we were on our way to Moscow. Passing through Warschaw we soon struck a rapid gait and reached Moscow thirty hours later on the fast train.

The railroads are things to be marveled at, and the way they don't take care of their third-class passengers is something awful to behold. Just imagine, on a holiday, they have no special trains, especially on Easter and Christmas, when the Russian that is working in the city wants to go home to his wife and family, that live in the country. He goes to the depot and waits for his train. This train is so crowded that they are hanging on the stairs and leaning out of the windows; in fact, as the American manager says when he has a packed house, "they are hanging on the walls." It is so full that the poor fellow cannot get on board. What does he do? He, with the rest of the patient waiters on the platform, simply goes back into the station and waits until the next day. It is nothing unusual for a man to wait three days until he can find room in a car. As I said before, there are no special trains, and the same trains run all the year round at the same time. I think that a butcher in America would hesitate before he would ship his cattle in one of these third-class trains. There is nothing that I have ever witnessed that has equaled it. I have seen trains in Bohemia, on which the soldiers are transported; I have looked with pity on the trains that took the recruits in Germany to their respective cities, and all are Pullman palace cars in comparison to this third-class here in Russia. I certainly would hate to have to travel third-class on the long stretch from Moscow to Vadilitzckie, which makes our jump from New York to San Francisco look like a playful excursion. Just imagine a stretch of railroad which takes the average train almost four weeks to make the journey! Very few officials are out there, except those that have, according to the Government, committed some "crime" in word or deed. The officers are given 2,000 roubles (about $1,000) simply for the journey, and this is not enough to make the trip with ease and comfort. Excuse me from making the jump.

We arrived in Moscow and beheld the city of churches. Can you imagine a city of more than 100,000 souls, with 3,000 churches, and more coming? The droskies, or cabs, are small editions of the German "taxameters," and the make-ups of the drivers are great. I saw six counterparts of Weber and Fields driving about Moscow, and all kinds of funny-looking coachmen. They have their hair cut about five inches up the back of the head, and have the rest of the neck shaved. There is no regular tax for droskies, so you have to bargain with them as to how much you are willing to pay. They will ask 3 roubles for any drive, and finally accept 30 kopecks.

The programmes for the coming month in Moscow are as follows: The Ermitage Summer Garden, which is managed by Dir. J. W. Schachukin, is featuring Mr. Orford, with his troupe of elephants; Hegelman Family, flying act; Avolo Troupe, gymnasts; Tourbillion, champion cyclist; Fillee, dog trainerese (I hope that is an English word, as I have copied it from the billing); Sion and Paris, eccentriques; Nadar, Russian singer; Trio Margold, and the opera, which is in the big theatre. At the rival establishment, Aumont's Aquarium, Eph Thompson's elephants are featured. Then come Yoscarries Troupe; Brothers Decadent, acrobats; Paulis Freres, comic eccentriques; Mister Clermont, trained domestic animals from Berlin; Zagoon, flying return act; Wilson, gymnast; the Two Sisters Moulliere, with their triple bar act, and the Seven Nice Florida Crooles, and last, and, in my estimation, least, the two boxers, Luis and Simmonds, who close the performance with what is called "Champion Boxing Match," and which gives the native Russian a very poor opinion of our champion boxing matches.

At the theatre that I am booked at are the following acts, to open the month of May: Houdini; the Four Milons; Delterolli Trio; Waino and Martiniti, dancing duo; Aquamarinoff Troupe of Russian Dancers; Mlle. Svenski Svensk, Swedish singer; Zagurah Aya, the well-known Russian singer, and Dust Olympia, Italian musical act. The performance starts at 11 o'clock and finishes about 1 o'clock. Should the performance run over that time, the manager is compelled to pay a fine of 5 roubles for every minute, and should he make a practice of this his performances are forbidden forever.

The Krystal Palast is advertising Wood and Bates, but they are at the Central Theatre, and Lee Dartoe are on the same bill with them. Mason and Forbes are in Buda Pest, at the Favorial Orpheum. With Frits Van Harlemm's traveling company in Holland are Bicknell, the clay modeler; the Eight Champions, Palus Duo, Hollandisch dancers (who are the greatest Hollandisch couple, especially the comedian, who is known as the funniest Dutch comedian that Holland ever had—that is, on the variety stage; he would make a hit in America); the Barra Troupe; Rolix, the heavyweight juggler; Chertattini, the singer; the Steeden, with their "mysterious house," known in America as the mysterious spirit cabinet, and Leonce and Lillanea, with their acrobatic drama sketch.

Tortajada, the Spanish dancer, is touring Italy and doing very well. Sousa and his band are in St. Petersburg and are booked to come to Moscow. Sarah Bernhart, who is touring Germany, is booked in Chemnitz, at the Central Theatre, and will open May 22 in Camilla. While she is there the regular variety performance will be suspended. Best regards to MIRROR readers.

HARRY HOUDINI.

THE TWO SCHRODES.

Photo by White, N. Y.

The Two Schrodes, whose pictures appear above, have come rapidly to the front in the past few months and are now classed among the best entertainers in vaudeville. They present an act that embraces comedy, acrobatic work, pantomime of a very high class, and excellent dancing. Mr. Schrode is one of the oldest funmakers on the stage, and his partner helps him materially in presenting an act that contains great merit and much originality. These entertainers have had an exceptionally successful season in the best vaudeville houses, and have already secured a number of return dates for next season.

AMERICANS IN PARIS.

Radford and Winchester write from Paris that the beautiful city is simply crowded with Americans this season, there being, according to one estimate, at least 10,000 sons and daughters of the States in the French capital. The American Art Association gave an American minstrel performance recently which was so largely attended that the police had to be summoned to clear the street in front of the theatre. The American cake-walk has simply taken Paris by storm, and the whole country of France is catching the fever. It is said that a certain Yankee dancer who is an expert on the cake-walk has cleared 100,000 francs (about $20,000) in five months by teaching the French people how to do the walk correctly. Radford and Winchester are at present playing both the Folies Marigny and the Casino in Paris, being the first American artists to enjoy the distinction of playing two houses in Paris at the same time. They secured the Marigny engagement after their first performance at the Casino, and will appear at both houses until June 15, making a total run of forty-five nights in Paris. They get THE MIRROR every week and at least fifty performers try to borrow it from them before they have finished reading it.

WEST MINSTRELS IN VAUDEVILLE.

Sanford B. Ricaby has been offered time at a number of the leading vaudeville theatres of the United States for the William H. West Minstrels, and as exceptionally tempting terms have been offered he is seriously considering the matter. He will probably book several weeks in the very best houses, and is confident that the entertainment he will offer will prove a welcome diversion to the regular patrons of vaudeville, as well as a distinct novelty. Mr. Ricaby is sure that his company will not only please the lovers of vaudeville, but will draw those who are fond of minstrelsy, and as there is a large number of people in every city who are partial to the men in burnt cork, the enterprise ought to be a profitable one for all concerned.

MINSTREL'S GOLDEN WEDDING.

Mr. and Mrs. Mordecai Lyons, of 317 East Eighty-fifth Street, this city, celebrated their golden wedding at Arlington Hall on May 26. They were greeted by their six surviving children, fourteen grandchildren and a number of friends. Mr. Lyons was born in London seventy-six years ago. He came to America at an early age and soon after his arrival joined the original Campbell Minstrels. Afterward he was with Charley White's and Cal Wagner's organizations, and toured the country with them for many years. He is one of the oldest members of the Foresters in New York. Mrs. Lyons is two years younger than her husband, and both are as healthy and happy as they could wish to be.

ST. NICHOLAS GARDEN OPEN.

The St. Nicholas Garden, at Columbus Avenue and Sixty-sixth Street, opened last evening under the management of Hashim and Howe, with a splendid offering of high class vaudeville. The whole interior has been renovated and decorated in quaint Japanese style. A new stage has been erected and ample scenery installed. The orchestra engaged is the largest ever seen in a New York vaudeville theatre. The regular vaudeville bill will be augmented by Creatore and his famous band, commencing June 15.

MUSIC PUBLISHERS TO MOVE.

M. and L. Hess, the real estate brokers, have sold to Joseph W. Stern and Company, the music publishers, the three story and basement building at 104 West Thirty-eighth Street. Extensive alterations and improvements will be made in the building, and when they are completed the business of the publishers will be moved there from their present quarters in Twenty-first Street.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

Manager Oscar Hammerstein is now presenting at his Victoria Roof Garden, this city,

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An Absolute Novelty Away from All Others.

We present the Only Lady Lasso Expert in the World as well as the American Champion Lasso Handler. Wardrobe is imported from Mexico and is of the costliest variety money will purchase. This act can be produced in a limited stage area. Mr. William Morris represents the act.

Begins where the others leave off.

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The Sky Scrapers of Conversational Comedy.

Were you onto that last laugh? "Have a Doughnut?"

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Been taking things easy and preparing for a big Summer season. That reminds me—is all my Summer time filled?

ASK THE MAN!

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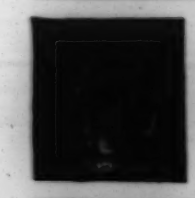
Voice again in condition. Am able to work overtime. Managers, it's up to you!

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

Taking in the baseball games this week.



JOE
MYRA
BUSTER
KEATON

Closed the Keith show at Boston last week. This week, feature comedy act at Keith's new million dollar theatre, Philadelphia. Who wants this act week June 8, between Philadelphia and Toledo? Answer quick.

BAILEY AND MADISON

Have June 6-13-20-29 OPEN. Orpheum Circuit—July 12 and 19 'Frisco; July 25 and Aug. 2, Los Angeles. Open in London Aug. 31. *Wire all Agents.*

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"THE MAJOR AND THE MAID."

Dorney Park, Allentown, Pa., this week. June 8, Carsonia Park, Reading, Pa. Next season with THE TWO SISTERS CO.

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After week May 4, with Harry Rickards, Sydney, Australia.

HENRY LEE

In his unique artistic novelty,

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6 # MUSICAL CUTTYS 6

3—Brothers and Sisters—3

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WIRE PERFORMER HURT.

William H. Hill, a wire performer, was injured on Thursday evening last while giving an exhibition at Olympia Field, 125th Street and Lenox Avenue, this city, where an open air circus was started last week. Hill fell a distance of forty feet into a tank of water. The water was only four feet deep, but it broke the force of the fall, and though Hill was badly bruised he was not seriously injured. The accident was caused by the snapping of the wire on which the performer was working. He had just prepared to do his most sensational trick when the wire broke. There was great excitement, but the crowd was not very large and was easily handled by the police, who would not allow the performance to proceed.

STRIKE OF CANVASMEN.

The canvasmen of Barnum and Bailey's Circus, who are on strike, succeeded in causing the management and the public of Camden, N. J., to suffer inconvenience and disappointment on Decoration Day. There were not enough men on hand to get the paraphernalia from the cars to the grounds in time, and both the parade and the afternoon performance had to be abandoned. The tents were put up in time for the evening performance. A very large holiday crowd of pleasure seekers, who expected to attend the matinee, turned sadly away when it became known that the performance could not be given.

VAUDEVILLE JOTTINGS.

The programme at Frank's Opera House, Bayonne, N. J., this week includes Fields and Hanson, Hite and Raymond, Clifford and Harvey, Gus Mansling, Skinner, Cooke and Don, Frey and Fields, Nevada Farrington, and the New York Comedy Four.

Hayward and Hayward left Chicago on May 15 to play eight weeks of vaudeville dates booked for them by the Western Association of Vaudeville Managers, ending in San Francisco. They were accompanied by Dockrill and Allen and Conroy and Pearl. Mr. Hayward writes that they encountered a terrible blizzard in Utah and Nevada.

Manhattan Beach, Denver's high-class amusement resort, will open Sunday, July 14. The attraction in the theatre will be vaudeville. J. Elmer Clifford, a well-known Western newspaper writer, and last season general agent for the Otto Floto Shows, will manage the park for the owners.

The Great American Water Circus, William S. Newcomb, manager and owner, was recently organized and started out from New Martinsville, W. Va. A floor space of 75 x 150 feet, resting on floating barges, with a seating capacity of over 1,000; three rings in the center and a circus, three pole top that can be lowered to the level of the side walls in a high wind, is the equipment. The co. includes Professor Rice, with his dog, pony, and monkey show; Willard and Willard, wire artists; Rita Smithers, horizontal bars; Professor Roberts, aerial artist, and a band of ten pieces, under direction of Professor Tumbly.

It is said that Lole Fuller is to receive $1,500 a week for her engagement at the St. Nicholas Rink in this city.

The proceeds from the two benefits given on recent Sunday evenings at Keith's Union Square Theatre, under the direction of E. F. Albee, amounted to $2,000. The benefits were given for the New York Home for Crippled Children, in which Mr. Keith is very much interested.

A full page cartoon, showing George Fuller Golden in conversation with Charles Morton, the veteran manager of the Palace, London, where Mr. Golden has scored an unmistakable hit, appeared in a recent issue of the London "Star Actor." The picture was accompanied by a few lines, showing the good opinion Mr. Morton entertains of Mr. Golden's ability.

Al. Trahern has booked Jessie Mae Hall, James A. Kiernan, and co. for a tour of the Orpheum circuit, beginning at San Francisco August 2. The co. will play three weeks in Chicago during July before leaving for the coast.

Louise Seaford will sing in the parks during the Summer.

Sumuels Brown, who has been visiting his parents in Savannah, Ga., for the past few months, will leave shortly for Chicago, where he opens with Brown, Harris and Brown at San Souci Park, for a twelve weeks' tour in vaudeville. Mr. Brown will star jointly the coming season as one of the Four Browns in The President's Daughter.

The annual benefit for Manager Curtis and Treasurer Hall took place last evening at the London Theatre, which has closed for the season.

George Neville and co. opened at the new Electric Park, Newark, N. J., on Decoration Day in Mr. Neville's new sketch, A Night in a Cafe. Their engagement lasts through this week.

Holbrook Blinn, well known in this country as an actor in serious plays, recently made his debut at the Alhambra, London, in a monologue consisting of short stories.

A. Paul Keith and E. F. Albee are now in England. They have booked a large number of European acts for next season.

The twenty-fifth consecutive season of Pain's fireworks at Manhattan Beach will open on June 24 with an elaborate revival of The Last Days of Pompeii.

Wright Huntington, after a successful Western tour, is getting rid of an attack of bronchitis at Mt. Clemens. He will return to New York in a few days.

Feist, the juggling comedian, has just finished a successful engagement at the Avenue Theatre, Pittsburg, Pa., and is well booked up to all the leading parks in the West. Next season he will introduce a new act in vaudeville.

The new Grand Street Theatre will open June 4 with a high-class vaudeville. Joseph Glenet, stage manager of Hurtig and Seamon's, and Joe Ali and his orchestra will be at the new theatre for the Summer.

Lewis McCord will occupy his Summer season with the Lakewood Stock co. at Skowhegan, Me.

Elvia Bates has joined the Lakewood Stock co. for the Summer, playing the leading ingenue roles.

A benefit for Lowell Mason, the well-known theatrical agent, took place last week at the Orpheum, 126th Street, of which he is the manager. Every woman present was given a dainty teapot as a souvenir.

The Gebest Sisters have in preparation a new act for next season by Von Tilzer, which they announce will be one of the best novelties ever seen in vaudeville. They intend opening their Fall season about Aug. 1.

Lina Palmer Roof Garden will reopen for the Summer on June 6.

On account of the favorable weather, Hurtig and Seamon's Harlem Music Hall will remain open until further notice. The annual testimonial to Louis Hurtig took place last evening and was largely attended.

Robert Grau put on a big vaudeville bill at the New Rochelle Theatre, which is managed by James J. Armstrong, on Decoration Day, and it drew so well that a similar entertainment will be given on June 7.

Moulfee Johnstone tried a new sketch on Decoration Day at New Rochelle, N. Y., under the management of Robert Grau, which met with great success.

Charles Leonard Fletcher closed a very successful engagement at the Royal, London, May 2, with his new monologue, and is now on the Moss-Stoll tour in Scotland and the English provinces.

A big benefit for the Kishineff sufferers will be given on Sunday evening next at the Academy of Music under the auspices of the Central Relief Council. The management of the affair is in the hands of Mortimer Kapham.

The World's Comedy Four (Coulan, Ward, Dobbs, and Leigh) closed a successful season with the Trocadero Burlesquers, and are this week at Sam T. Jack's with West End Heights, St. Louis, and other Western parks to follow. They open Aug. 10 with the Trocadero Burlesquers.

George Albert Haley, for the past season assistant manager of the Casto circuit, will shortly appear in a new vaudeville sketch from the pen of Mattie Keene, entitled A Woman's Intuition. The playlet is said to be a very clever one, offering wide opportunities for Harriet Graham in the leading role. Miss Graham scored a pronounced hit on the Casto circuit the past season in her work with the Cecilian Four, and with Mr. Haley as an associate. A Woman's Intuition will be given an excellent production.

Willis P. Sweatnam will be the star of a new sketch called The Handicap, by Paul Armstrong, that will be the feature of the programme at Tony Pastor's next week.

C. E. Bray, manager of the St. Charles Orpheum in New Orleans, visited Dallas, Texas, a few days ago with a view to selecting a site for a new vaudeville house to be built and added to the Orpheum circuit. If the Dallas capitalists can be interested and the house becomes a reality, the Orpheum people will take a ten years' lease of it.

The Reed Sisters, playing Pastor's Theatre this week, are not members of the Reed Family, known as the Reed Birds.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Summer parks and resorts have entered the field and now compete for the amusement trade. The Water Chutes, a popular West Side resort, opened last week with many new features. Incidentally an inclosed theatre for vaudeville. The current week's bill consists of the Pendjarris, Miss Desmond, Hawkins and Hulbert, Tom Fortune, Hunter-man and Ryan, Irma and De Gallo, and Dressler's illustrated songs.——Sans Souci Park, no longer a beer garden, but a sixteen-acre bloom of gold decoration and electric lights, opened Decoration Day. Turkish Theatre, Miniature Circus, Cave of the Winds, La Old Mill, Ferris Wheel, Japanese Tea Garden, and Bowling Alley are among the midway attractions. The vaudeville acts are Barrow Trio, Four Hanson Dixon Brown and Dixon, Rio, Jason, E-c-c-e, and Mr. and Mrs. Watterson.——The Masonic Temple provided a good bill for the third week. Rose and Fenton were a hit, as was Ben Hooker. This week Henry Lee leads the bill. Others are the Salvaggis, Klein, Ott Brothers and Richards, Ward and Curran, Dawson and Kelly and Violette.——Chutes in the theatre at the Trocadero. The stock co. provides a feature, the Spencer Glen with Alex Carr, Guy Bates Post, Frank Dumont, Keith Bennett, and Vera Hurley as chief entertainers.——At Sam T. Jack's are two burlesques. The Mikado and Miss Bobby, with the stock. The specialties are Constantine Sisters, Ferris and Dolan, Ellis, Latina, and McCann and McPhail.——Rentz-Santley has the High Flyers, with Billy Williams and Grace Leonard featured. Tutti Frutti and The Dairy Maids introduce a large chorus. The olio consists of the Simmons, Hoey and Lee, Hughes and Hawkins, and Williams and Evans. The Olympic's closing bill was one of the best of the season: Wilfred Clarke and co., in Matinee Idol; Bubbles, Billy Van, and Lavin and Allyn, Kremka Bros., Parsons and Nelson, Stella Mahew, Young and Brooks, Spaulding, Gallagher and Barrett, Maxwell and Dudley, John T. Powers, McFarland and Murry, Vernon Stocum, and Cushman and Florence complete the list.——The Chicago Opera House, the last of the Kohl and Castle circuit continuous theatres to remain open, offered Milton Royle and co., Nichols Sisters, Aragon and Aragon, Green and Werner, Tossing Austins, Hufendorth Murray, Frederick Brothers and Burns, Coughlin and Davis, Pialkowski, Robinson and Grant, Burnett and Rehan, Kilroy and Britton, Clara Curtis, and Macy Sisters.——The Coliseum Gardens, with Brooks's Chicago Marine Band, opened Wednesday and gained the applause of a large crowd.

H. B. MACKAY.

BOSTON, MASS.—Charles Dickson, assisted by Marion Chapman, formerly of the Castle Square Stock co., are the most interesting feature at Keith's this week, appearing in Heart-to-Heart Talks. Will M. Cressy and Blanche Dayne furnish a second comedy sketch for this week's bill. Others are Halpin and Videau, Kaufmann Troupe, Pantzer Trio, Potter's dogs, Gorman and West, Rhoda, E. H. Darmond, Al. Lawrence, Campbell and Caulfield, Seller and Bartoletto, Edward Dupp, and the Fadette Orchestra in a new programme. To supplement the stock burlesque co. at the Palace this week there is an excellent olio, including Murphy and Andrews, Jones Wetzell, the Grahams, Rorn and Stetson, Davis and Brooks.——With the Butterfly Burlesquers at the Lyceum this week are Grace Martell, Bohart and O'Brien, Prior Brothers, the Majestic Quintette, and L. G. Mettler.——At the Howard Athenæum this week the chief features of the bill are J. C. Leach, Billy Howard and Katherine Harris, Frank and Gladys Fisher, Hinkins, Fowley and Fowley, John Clabaugh, Johnson and Wells, Allaire and Colville, Leah La Jule, the Tavares, and Fredericks.——For his opening vaudeville bill at the Malden Auditorium Manager G. D. Campbell presents Spencer Kelly, Glenalee, Wesson-Walters co., Arthur Buckner, Dan Simonds, West and Williams, and Batchelder Sisters.——Out at Revere Beach Park the bill for the opening week of the rustic theatre includes Fever and Sinclair, Earl and Wilson, Ward and Raymond, the Millettes, and Colonel Schultz's Great Danes.——At Austin and Stone's the vaudeville features of this week are John Tiff's Dreams of Wonderland, Billy Hines, Williams and Edwards, Harry Sutton, May Douglas, McLean Sisters, Stetson and Herman, Mann and Earle, Beatrice Emmette, Al. and Mamie Anderson, and May and Charles.——Item: June 15 will be the date for the opening of the regular Summer seasons at Point of Pines, Crescent Gardens, and the Medford Boulevard Theatre. JAY BENTON.

PHILADELPHIA, PA.—Keith's new theatre is the only place of amusement open in the center of the city, and is reaping a rich reward. Attractions 1-6 are Thurston, in his illusion act and McIntyre and Heath, remaining over from last week, both making big hits; Mr. and Mrs. Jimmie Barry, Three Keatons, Raymond Finley, and Lottie Burke. Althea Twin Sisters, Crawford and Manning, Lawson and Namon, Kheros and Cole, Mr. and Mrs. Darrow, Evans and St. John, Herbert Lloyd, Robey Harrington, Borani and Navarre, and the motion pictures.——The Trocadero closed season May 30, and will reopen early in August, with the Empire Circuit Association bookings.——The Star and the Arch Street Museum are closed for the season. At the Lyceum Young Corbett and his burlesque co. hold sway 1-6. Corbett and Kid McFadden, Brasileras and Mack, Garrity Sisters, Cliff Gordon, Foster and Foster, and Faciner and Hammond, the features; business large. The High Flyers week 8, which will end the season.

S. PFENNBERGER.

ST. LOUIS, MO.—Henry Lee headed the bill at Forest Park Highlands May 24-30, and drew large crowds. Allen Raymond and Meehan's dogs made hits. Week 31-6 bill contains Joe Maxwell and co., who are new here; Hilmore Sisters, Will H. Fox, Eva Mudge, Wylie's dogs, and Morris Cronin.——The Black Crook co. is at the Standard 31-6. Thompson, Three Graces, Fry and Allen, Hilton and Adams, and Stillwell and Schaefer are in the co.——Manning's Park received its full share of patronage 24-30, due mainly to the good bill, headed by Rosetta, Hayes and Roberts. Others were Lloyd and Walton, Homer Macco and his dog, Shannon and Lester, and Procetel. For 31-6: Weston-Raymondos, Carson and Willard, Warren and Blanchard, Miller and Kreuber, John T. Tierney, George and Pauline Kidd, and the Gordellier acrobats.——Hashagen's Park offered week 24-30 a good bill, which included Maff Cusick, Madge Maitland, Fred Wilson, Cordelia Roberts, Knelinger, and Baker Sisters. For 31-6: Baker Sisters, Cordelia Roberts, Madge Maitland, Fulton and Fuller, Jimmy Thompson, and Alphonse and Gaston.——The performers appearing at West End Heights 24-30, who scored, were Warnow Brothers, Wilson Trio, Robinson Sisters, Bandy and Wilson, the Kings, Travesty Trio, and Elinor Butler. Week 31-6: Fox and Foxie, Skating Rosos, Marsh and Sartella, Eclipse Quartette, Mead and Bennett, Juggling Kronas, and Grotesque Morrisseys. J. A. NORTON.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): A first-class bill at this popular house week ending May 23 drew, as usual, first-class business at every performance. The sponsors of the bill were Clayton Kennedy and Mattie Rooney, eccentric dancers, followed by Julie Ring, comedienne; Martini and Max Million, comical conjurers (great!); Adeline Birchler, contralto (fair); the Whitney Brothers, novelty and music; James J. Corbett, talking his experiences; Fisher and Carroll, eccentric comedians; Brothers Freyde, acrobatic hand balancers (excellent!), and

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BERT HOWARD and LEONA BLAND

Well, this is the last week of the Kohl and Castle Circuit, and while we did not get as good a place as our act deserved we made good, and really there are a few people who said that we came near being the hit of the show; but me, himself dance them I can, after taking three bows, I had to slip (not on the top stair), then it was all off. By the way, I want to repeat that I recognize WILL H. FOX as the first of the piano artists on the VAUDEVILLE stage, and always said that he was the DADDY of us all, and up that I add, I did not do anything he did WHEN I STARTED, but went to work and thought out some new material. If Mason was a good MASON, he would either go back to his trade or do as I did, THINK!!! This week making Mr. Shea's audience believe the above statement.

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the Olympia.—Chutes (Sid Lercy, mgr.): Crowds attended this popular pleasure resort twice daily week ending May 31 to see the Ghost Show; Leonard and Drake, comedy dancers; Loretta Hanlly (five), juvenile hot shoe dancer; Lorella Fisher, mezzo-soprano; the Wilson Family in the Lost Trail, A Hectorific Spelling Bee; Delaney in the Lost, A Hectorific Spelling Bee; Delaney and Hartley, comedy and eccentric dancing; the Wilsons, comedy and dancing; the Kinetograph; Miss Hart, counting the chutes on a bicycle, the human baby foundation, and the zoo.
O. J. MITCHELL.

MILWAUKEE, WIS.—Star (F. R. Trettman, mgr.): The business offered a Greeting bill at this house week May 17, and the local surroundings were deemed fine. The performance with no respect to severity, but they took well with the large audiences present. The performance was superior to the ordinary, and the musical features were on a par with the best in the burlesque line. Praise is due to Joseph Howard, Phil Peters, Ida Emerson, Harry Lemont, and Alice Gordon. The innocent bunation opened at the New St. and a good house evidenced much satisfaction over the performance. Ollo by Emily and Mosby, Sisters Bostock, McCall Trio, Dixon, Bowers and Dixon, and the Bucks-De Vere Trio. Miss New York, Jr., 21-6.
CLAUDE L. N. NORRIS.

BUFFALO, N. Y.—The Lafayette entertained fair sized audiences with Al. Reeves co. In the olio were Mazie and Mazette, Yankee Comedy Four, Al. Reeves and Louise Arbor. Next week, Oriental Burlesques.—Shea's drew full houses with a bill including Tom Nawn and co., Joe Flynn, Howard and Howard, Emery and Hight, Ed F. Reynard, Young American Quintette, Hale and Francis, Sullivan and Pasquelena, and the vitagraph.—Items: Mande Keith, a Buffalo society girl, made her vaudeville debut at Shea's 20 and was very well received. Miss Keith possesses a very fine voice and a good stage presence.—La Belle Parsons, late of the Cracker Jacks co., is at her home here for the summer, and has Mrs. Glocker, of the same co., as her guest.
JOSEPH O'CONNOR.

JERSEY CITY, N. J.—Frank's Opera House, Bayonne (Charles Kastner, mgr.): Business is rushing. Opening May 22-30 were Florence Burns, Barr and Evans, John F. Clark, Tommy Hayes, Hellmann, Morrow, Bibby Reeves, Wyman and Garner, and Emery and Alden. John L. Sullivan will be the attraction 1-6.—Items: Appearing at the Academy of Music attaches' benefit 23 were Grant and Grant, May Wirth, Cagney and McBride, Russell and Dunbar, Walsh, Cagney and McBride, Russell and Dunbar, Ed Gray, Flo Irwin, and Walter Hawley. Two Pucks, Ed Scott and Wilson.—Genevra, the fortune-teller, did such a clever act at Frank's Opera House 18-23 that he remained there 25-30.—The Bon Ton may go back to burlesque next season. Manager Tom Dinkins is to visit Europe before the season reopens.
WALTER C. SMITH.

NEWARK, N. J.—The Proctor programme May 25-30 was one of uniform excellence. A feature was the refined and tasteful monologue and bird imitations of Katherine Minthen. Others were Gladstone Sisters, Frank O'Brien, Al. Bayno's dogs, Henderson and Ross, George H. Timmons, Tryia, in her very pretty Japanese style, Cherry Blossoms, and the kalatechnoscope.—Waldmann's signalized the closing week of its season by a first-class bill 25-30. Hopkin's Trans-Oceanic Star Specialty co. put forward Melville and Conway, Allen E. Drew, Littlefield and Lytton, Century and Gilbert, Lillian Tyce, Kine and Gottbold, and Jones, Grant and Jones. The executive staff benefit 27 was a bumper.
C. L. NELSON.

TORONTO, CAN.—Shea's (W. Shea, mgr.): The house, after a couple of months of stock opera, returned to vaudeville 25-30 and presented a splendid bill to good houses. Those who contributed to an excellent performance were the English Seamen, Onay and Delmo, Sager Midgley and Gertie Carlisle, Charles Grapewin and Anna Chance, Les Basque Quartette, Cardownie Sisters, Jennings and Renfrew, and St. Onge Bros.—Star (G. W. Stair, mgr.): Jack Munroe, the pugilist, and co. drew fair houses 25-30. Dark 1-6.
STANLEY McKROWN BROWN.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Riccobono's horses proved a big feature week May 25-30. Others were Sully Family, with two remarkable clever children; Hayes and Wynne; Flood Brothers, two of the best acrobats seen here this season; Fiske and McDonough, Dorsch and Russell in a novel and pleasing musical act, Sallie Randall, Mayo Twins, and the vitagraph.—The Casino at Savin Rock will open 30.
JANE MARLIN.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): The High Flyers Extravaganza co. presented a fair entertainment May 25-30 to good houses. Specialties by Eva Mitchell, Palfrey and Hilton, John Hawley, and Victor Vass, and Reno and Smith were well received. Abbie Carleton and Mamie Irwin were the leaders in the burlesque. This closes the season here.
HOWARD C. RIPLEY.

CLEVELAND, O.—Star (Drew and Campbell, mgrs.): Will H. Drew's Tiger Lilies were accorded a generous welcome on their second visit, and they closed May 30 after a very successful season. The Utopians 1-6.—Bostock's Animal Arena was opened at Manhattan Beach 23, and will continue to give daily performances throughout the Summer.
WILLIAM CRASTON.

CINCINNATI, O.—The Black Crook Burlesquers closed the season at People's May 24-30 and drew good business, considering the heat.—The vaudeville theatre at Chester Park had an excellent bill 24-30, including Prevost and Prevost in an acrobatic act, Manuanetta in a musical turn, Enno, the magician; Kit Koster, and Four Ellsworths in a splendid act.
H. A. SUTTON.

TOLEDO, O.—Casino (Frank Burt, mgr.): Season opened May 24 with a big crowd. The bill was Hilta Proctor Otis, Clan-Johnstone Troupe, Manning and Pocrow, Everett Sisters, Darenda and Breen, the Da Vans, and the kinodrome.
C. M. EDSON.

DETROIT, MICH.—Avenue: Week May 25-30 Manager Lamkin features Tony Castellano with his daring performances on the Loop the Loop. Olivette, assisted by his wife, gave some clever exhibitions of palming, juggling and shadow pictures. Le Roy and Woodford, Laura Dean, the Four Musical Cuttys, who made a big hit; Empire City Quartette, Lottie Gilson, a great favorite, and the vitagraph were also in the bill.—At the Temple Manager Moore week 25-30 offers as first attraction a comedy by Edmund Day called Pals, which is cleverly enacted by Hal Davis and Inez Macauley. George Wilson is too well known to need introduction, and his sayings and parodies rank with the best. McCoy Sisters have a pretty singing and dancing act. Musical Dale was a winner with his music. Charlotte Guyer George, Mr. and Mrs. Harry Thorne, Drawee, Kelly and Reno, and the biograph filled out the programme.

REVERE BEACH, MASS.—Nearly all the amusement enterprises at this resort opened May 30-1 for a preliminary season and did a land office business. The regular season at the Beach will commence 14.—Point of Pines (William H. O'Neil, mgr.): The special outdoor attraction is the Loop the Loop. The latest invention in the loop line was used with great success by William Gorham and Nicholas Chefalo. In the rustic theatre Cushman, Holcombe and Curtis, Jessie Couthoui, Spencer Kelly, John "Chinese" Leach, Killeen and Murphy, Lena Howe's Ladies' Military Band, and Lynn Cadet Band.—Electric Theatre (W. L. Wadell, mgr.): The Burning of Dawson City ran 30 to crowded houses.—Crescent Gardens (W. H. O'Neil, mgr.): Gilroy, Haynes and Montgomery, Mitchell and Love, the Grahams, Kennedy and James, and Al. Coleman to excellent business 30-1. Regular season commences 14.

YOUNGSTOWN, O.—Idora Park Casino (R. Stanley, mgr.): Opened May 24 to biggest first-day attendance on record at Idora. Bill for the week: Lily and Harvey, Stella Rinehart, Troubadour Four, Alf Holt, and the Chamberlains, with Professor Hutchinson, human bomb, as free outside attraction. Professor Lickman has charge of the music. Week 1: Onay and Delmo, Wood and Ray, Eddie Horan, Wilson and Leicester, and Morrow and Dowing.—Avon Park (R. Wean, mgr.): Opens 30 with fire works and balloon ascensions by Louis R. Rush. The bill: Lits and Lucchanels' spaniels, Three Richards, Whitesides, Marshall and Loraine, Marjorie Barrett, State and Davidson, and Alcede. Avon Park was called last year Forestville and previous season Squaw Creek. Nothing but high-class vaudeville will be presented.

SOUTH BEND, IND.—Auditorium (Harry G. Sommers, mgr.): Week May 18-23: Jessie Bartlett Davis, the Holdsworths, George E. Austin, Hailey and Meehan, Spaulding and Wood, and Ray to capacity nightly; best bill ever put on here. Week 25-30: C. G. Seymour and Maud C. Dupre, Frank Bauman and Rose Adelle, Carolyn Young, Gourley Brothers, the Whitesides, and the Columbian Trio opened to big business.—Vaudeville Pavilion: Week 17-23: Gibson's Colored Minstrels; poor bill to fair business. Week 24-30: Brown and Bartoletti, Josephine Floyd, Ray Cox, Willard and Reeves, Clark and Duncan, Merton McConnell.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, prop. and mgr.): Colby and Way, Gavin and Platt, Jess Dandy, De Biere and co., Anna Caldwell, Two Roses, and Mlle. Valesca proved a popular bill and attracted large houses May 25-30. June 1-6: Waterbury Brothers and Tenny, Tochow's Cats, Taylor Twin Sisters, Two Pucks, Julius M. Tannen, William D. Hall, and Eddie Devoe.—Items: C. F. Bowman has been re-engaged as secretary and treasurer of the Garden.—John Waters, last season stage-manager at the Garden, visited here 25-30.—Harry Swenk, the boy soprano, has recovered from typhoid fever.

LOS ANGELES, CAL.—Orpheum: Of the new comers for week May 18-24, Mlle. Olive in her set of dainty juggling was as good as any. Emily Lytton and William Gerald co. appeared very well in a farcette entitled He, She and It. Harding and Ah Sid created quite a hit of laughter. Melville and Stetson won in their character songs and conversations. Holdovers were Montrose Family, Sailor and Barberetta, Imro Fox and co., and Libbey and Trayer.—Chutes: The bill week 17 contained Bonnie La Fields, Fred J. Rutherford, Virgie Hall, Ruth Nolta, and Duncan and Hall.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): Big crowds throng this resort, the average being 10,000 nightly. The Vessey Concert Band continues the musical attraction and the concerts are most enjoyable. The vaudeville features week May 24-29 consists of Saroua, impersonator of great men, in his second week, and Samson and Delila, gymnasts, who do some remarkable feats of strength. Professor Reed continues to handle the vitagraph with success and the views are appreciated.—Pain's Last Days of Pompeii is billed to appear here at Audubon Park 1-6.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): Closed season May 30 with a lengthy and good programme to capacity audiences in spite of the very warm weather. The Three Mortons, Ten Ichi Troupe, Shean and Warren, Billy Johnson, Julius Tannen, Rice and Prevost, Hayes and Saits, the Laskys, Leon and Adeline, Dawson and Booth, Smith and Lisk Vrain and Voight, and cinematograph.—Academy (Harry Williams, mgr.): Week 25-30, Trans-Atlantic Burlesquers.

PEORIA, ILL.—Prospect Heights Park (Will Nash, mgr.): Week May 25: Olvio, Lola Faven, Bailey and Spiller, Lester Fairman, and the peoriascope; very good bill and attendance, ditto.—Weast's (P. A. Weast, prop.): Week 25: Lou H. Miller, McCoy and Knight, Bonar Trio, Du Bec's animal actors, and Wheeler and Wilson; strong bill; good audiences.—Jacobs' (A. F. Jacobs, mgr.): Week 25: The White Goose, Miller and May, and Curtis Sisters; good performance; attendance O. K.

LONDON, ONT.—Springbank Park (Charles R. A. Carr, mgr.): The season opened May 25 to capacity at both performances, but a heavy thunder storm prevented performances 26, 27. The bill was Milo Vague, Leslie and Curdy, Threlkeld and Wicks, the Dancing Dawsons, Kittie Wolfe, vocalist; Beniah and Miller, and Harry Sharpe. Week 1-6: Laura Deane, Stebleton and Cheney, Reiff Brothers, the Wilsons, and Spence and Brockenshire.

PORTLAND, ME.—Family (James E. Moore, mgr.): A bill of much merit May 25-30, including Haines and Vidocq, Borani and Navarro, Meredith Sisters, Gorman and West, W. J. Tompkins, Antrim and Peters, and the biograph to capacity. Closing week 1-6, an all-star bill, including Russell Brothers, Beatrice Moreland, Rickman Brothers, Foster and dog, the Two Pencils, Adamini and Taylor, and the biograph.

LOGANSPORT, IND.—Wabash Pavilion (J. R. McMillen and G. W. Harrington, mgrs.): Summer season opened May 25 to S. R. O. Knight Brothers headed the bill and made a hit. Other clever ones are Slater and Clyde, Esmeralda, Anderson and Wallace, Maybelle Slater, and the vitagraph. Week 1: Mona, Dubec and his animal actors, Tipple and Clements, Florence Fields and Slater and Clyde.

FORT WAYNE, IND.—Robison Park (George R. Fisher, mgr.): Opened May 24 to packed houses, giving excellent satisfaction. Manager Fisher has the best lot of people ever booked at the park for the season. Week 24-30: Martinetti and Grassi, Carson and Willard, Anna Whitney, Jordan and Crouch, Richards and Preston.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, mgr.): Henry Burlesque co. opened May 25 to good business. Secker, Wilkes and Secker are excellent. The Tourist Trio does a really artistic turn. Cushman and St. Clair do a clever comedy act. Regan and Kearny are good in their Irish patter. 1-6, Innocent Beauties.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, mgr.): The High Flyers co. drew good audiences May 24-30. In the olio were Bessie Taylor, the Bradys, Waldron Brothers, Shannon and Lucier, Five Bauvards, and Tom and Gertie Grimes.

MADISON, WIS.—Fiom's (Fred Fiom, mgr.): Week May 25: Demora and Grazetta, Daly and Waldron, Jennie Gandy, Kunnison Sisters. This bill closes the present season, which has proven a decided success at this new theatre.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): The Wiltons, Jordan and Welch, Sam Edwards and co., Exposition Four, Edna Murilla, Mullen and Correll, Williams and Melburn, and the vitagraph are filling the house with well pleased audiences May 25-30.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): Zeno, Carl and Zeno head a great bill May 25-30, and with them are John and Maude Allison, Smirl and Kessner, Jones and Hutton, Craig and Ardell, Estelle Mordette and co., in A Honeymoon in the Catskills, Fields and Whalley, and vitagraph.

DELAWARE, O.—Stratford Park (Hatch and Doughty, mgrs.): The following good bill was given week May 24 to large crowds: Verner and Verner, the Quixeas, Bill Howard, Arthur and Stock, and Fisk's mules.

KENT, O.—Electric Park (J. Buchtel Maffette, mgr.): Opening attractions May 23: Von Kamp, Richards, Erle and Lee, Threlkeld and Wicks, Whelan and Phelps. Week 7: Mr. and Mrs. Neil Litchfield, Blythe Doyle, La Gette, and the Sylvans.

POTTSTOWN, PA.—Sam Reeves Park (Frank Jay, mgr.): Opened May 25 with Gardner, West and Sinclaire, Burton and Brooks, George E. Austin, Low Palmer, and moving pictures.

WINNIPEG, MAN.—River Park: Week May 25: Bennett's co. in A Family Affair. Stark's lady glass blowers, Eat Zam, Mexican artist; Fillebett and King. Large audiences.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Season opens May 30 with the Beggar Prince co.

MINNEAPOLIS, MINN.—The Invaders Extravaganza co. was seen at the Dewey May 24-30; one of the best bills ever seen here.

VAUDEVILLE PERFORMERS' DATES

ABETA—Ramona Park, Grand Rapids, May 31-13. Asbury Park, 14-July 5.
Adamini and Taylor—Portland Theatre, Portland, Me., 1-6.
Adams, George H., and Co.—Farm, Toledo, May 30-6, Lakeside Park, Akron, O., 8-13.
Adams, James R. and Co.—Luna Park, Coney Island, May 30—indefinite.
Adams and Evans Trio—Pastor's, N. Y., June 1-6.
Adgie's Lions—Touring Cuba.
Adler, Flo—West End, New Orleans, 1-6.
ALDRICH, CHARLES T.—London, March 9—indefinite.
Aline, Mlle.—Olympic Park, Chattanooga, 1-6.
Allaire and Caville—Howard, Boston, 1-6.
Althea Twins—Keith's, Phila., 1-6.
American Trumpeters, Four—Proctor's, Newark, 1-6.
Anderson, Al. and Mamie—A. and S., Boston, 1-6.
Ansell Troupe—Oakwood Park, Pittsburg, 1-6.
Antrim and Peters—Proctor's 23d St., N. Y., 1-6.
Barr and La Salle—Hanlan's Point, Toronto, 1-6.
Barry, Mr. and Mrs. Jimmy—Keith's, Phila., 1-6.
Beeson, Ferguson and Beeson—Keith's, N. Y., 1-6.
Benner, Emelie—Electric Park, Newark, N. J., May 31-6, Music Hall, Fort George, N. Y., 8-13.
Beanah and Miller—Casino, Toledo, 1-6.
BINDLEY, FLORENCE—London, June 22-Aug. 15.
Bingham—Howard, Boston, 1-6.
Bohanan and Corey—Proctor's 23d St., N. Y., 1-6.
Boises, Four—Casino, Toledo, May 31-6.
Bond, Frederick, and Co.—Temple, Detroit, 1-6, Shea's, Buffalo, 8-13.
Borani and Navarro—Keith's, Phila., 1-6.
Brazil and Brazil—Davidson, Milwaukee, 1-6.
Boyce and Wilson—Poli's, New Haven, 1-6.
Brothers French—Circle, N. Y., 1-6.
Brown and Bartoletti—Lake Park, Canton, May 31-6, Reeve's Park, Fostoria, 8-13.
Bruns and Nina—Marlette, Wis., 1-6, Escanaba, Mich., 8-13.
Buckeye Trio—Bellevue Park, Toledo, May 31-6.
Buoman and Adelle—Farm, Toledo, 7-13, Casino, Newark, O., 14-20.
Burke, Moller and Teller—Johannesburg, South Africa, 4—indefinite.
BURKHART, LILLIAN—Keith's, N. Y., 1-6, Keith's, Phila., 8-13.
Burto-Lewando Circus—Atlantic Garden, N. Y., 1-6.
Burton and Brooks—Auditorium, South Bend, Ind., 1-6, Idlewild Park, Newark, O., 8-13.
Burton, H. B.—Chutes, San Francisco, 1-13.
Cafferey and Grant—Guvernator's, Atlantic City, 1-6.
Campbell and Caulfield—Keith's, Boston, 1-6.
Cardownie Sisters—Temple, Detroit, 1-6.
Carr and Burns—Proctor's, Newark, N. J., 1-6.
Carson and Willard—Mannion Park, St. Louis, 1-6.
Carter and Mandell—Fritz's, Portland, Ore., 1-6.
Castagna, The—Erb's, Casino, North Beach, 1-6.
Chamberlains, The—Paradise Gardens, N. Y., 1-6.
Christopher—Olympic Park, Chattanooga, 1-6.
Chiaquilla, Princess—Southern Park, Pittsburg, 1-6.
Clabaugh, John—Howard, Boston, 1-6.
Clarke, Wilfred and Co.—O. H., Chicago, 1-6.
Clayton, Jenkins and Jasper—Empire, Edinborough, 1-6, Empire, Glasgow, 8-13.
Clifford and Harvey—Frank's, Bayonne, 1-6.
Clinnot—Pittsburg, 1-13.
COLE AND JOHNSON—Paradise Gardens, N. Y., 1-6.
Coleman, Al.—Revere Beach, Boston, 1-6.
Conroy, Harting and Hoffman—Paradise Gardens, N. Y., 1-6.
Cook and Don—Frank's, Bayonne, 1-6.
Couthoui, Jessie—Point of Pines, Boston, 1-6.
Corbett and McGovern—Howard, Boston, 1-6.
Craig and Summerville—Temple, Detroit, 1-6.
Crawford and Manning—Keith's, Phila., 1-6.
CRESSY, WILL, AND DAYNE, BLANCHE—Keith's, Boston, May 25-6.
Cronin, Morris—Forest Park, St. Louis, May 31-6.
Crotty Trio—Pastor's, N. Y., 1-6.
Cushman, Holcombe and Curtis—Point of Pines, Boston, 1-6.
Dagwell, Aurie—Masonic Temple, Chicago, 7-13, Temple, Detroit 15-20.
Dale, Musical—Shea's, Buffalo, 1-6.
Darmand, E. H.—Keith's, Boston, 1-6.
Darrow, Mr. and Mrs. Stuart—Keith's, Phila., 1-6.
DAVIS AND MACAULEY—Cheesaning, Mich., 1-6, Farm, Toledo, 8-13.
Dawson and Booth—Olympia Park, McKeesport, 1-6.
Dawsons, Three—Casino, Toledo, 1-6.
Deane, Laura—Springbank Park, London, 1-6.
De Lasbura, The—Pastor's, N. Y., 1-6.
Delbury Sisters—Chestnut Grove, Providence, 1-6.
De Lucas, Four—St. Nicholas, N. Y., 1-6.
Delmore and Oneida—Electric Park, Newark, N. J., May 30-6.
De Mutha, The—Southern Park, Pittsburg, 1-6.
Deonne Brothers—Keith's, N. Y., 1-6.
De Right, The—Paradise Gardens, N. Y., 1-6.
Devean, Hubert—Keith's, Boston, May 25-6.
Devoe, Eddie—Woolworth Roof, Lancaster, 1-6.
Devoy, Emma, and Co.—Proctor's, Newark, N. J., 1-6.
Dickson, Charles—Keith's, Boston, 1-6.
Dixon, Bowers and Dixon—Sans Souci Park, Chicago, 1-6.
DOHERTY SISTERS—Empire, Johannesburg, S. A., July 31.
Downs, T. Nelson—Empire, London, 4-July 25.
Doyle, Edward—Keith's, N. Y., 1-6, Frank's, Bayonne, 8-13.
Drawee—Masonic Temple, Chicago, 1-6.
Dresser, Louise—Davidson, Milwaukee, May 31-6.
Dumont, Josef—Paradise Gardens, N. Y., 1-6.
Duncan and Logan—Electric Park, Newark, N. J., May 30-6.
Earl and Richards—Musee Theatre, Minneapolis, May 25-1.
Earl and Wilson—Norumbega Park, Boston, 1-6.
Eclipse Quartette—West End Heights, St. Louis, 1-6.
Edwards, Sam—Poli's, New Haven, 1-6.
Eldridge, Press—Keith's, N. Y., 1-6, Auditorium, South Bend, Ind., 8-13.
ELINORE SISTERS—Forest Park, St. Louis, 1-6.
Ellsworth and Burt—Chutes, St. Joseph, Mo., May 31-6, Hopkins Park, Kansas City, 8-13.
Ellsworths, Four—Pastoria, 1-6.
Emerson and Omega—Pastor's, N. Y., 1-6.
Eretto Family—O. H., Chicago, 1-6.
Esher Sisters—Hashagen Park, St. Louis, 1-6.
Estus, Edward—Keith's, N. Y., 1-6.
Evans and St. John—Proctor's, Newark, 1-6.
Evans, Dovere and Evans—Coney Island, Cincinnati, 1-6.
Evans, George—Circle, N. Y., 1-6.
Evans, May—Circle, N. Y., 1-6.
Fadette Orchestra—Keith's, Boston, 1-6.
Fairman, Lester—Chutes Park, Chicago, 1-6.
Fantas, Two—Pastor's, N. Y., 1-6.
Farnum and Nelson—O. H., Chicago, 1-6.
Farrington, Nevada—Frank's, Bayonne, 1-6.
Faust Trio—Chester Park, Cincinnati, 1-6.
Favor and Sinclair—Norumbega Park, Boston, 1-6.
Fenteile and Radcliffe—Glendale Park, Nashville, May 25-6.
Ferguson and Mack—Park, Saginaw, May 31-6.
Ferguson and Passmore—Bellevue Park, Toledo, May 31-6.
Fields and Hanson—Frank's, Bayonne, 1-6.
Fields, Fanny—Greenville, and Waltham, London 1-6, Canterbury and Paragon, London, 8-27.
Fields, May—Chestnut Grove, Providence, 1-6.
FIELDS, W. C.—Harry Rickard's, Sydney, Australia—indefinite.
Finlay and Burke—Keith's, Phila., 1-6.
Fisher and Fisher—Howard, Boston, 1-6.
Flood Brothers—Poli's, Bridgeport, 1-6.
Flora, Mlle.—Proctor's 5th Ave., N. Y., 1-6.
Ford, John—Temple, Detroit, 1-6.
Foster, Ed—Portland Theatre, Portland, Me., 1-6.
Four Emperors of Music—St. Nicholas, N. Y., 1-6.
Fowley and Fowley—Howard, Boston, 1-6.
Fox and Foxie—West End Heights, St. Louis, 1-6.
Fox, Will H.—Forest Park, St. Louis, 1-6, Lake Contray Casino, St. Joseph, 8-13.
Fraser and Mac—London Music Hall, London, 1-13.
Fredericks—Howard, Boston, 1-6.
French, Nellie—Revere Beach, Boston, 1-6.
Frey and Fields—Frank's, Bayonne, 1-6.
Fry and Allen—Standard, St. Louis, 1-6.
Fuller and Rose—Pastor's, N. Y., 1-6.
Fuller, La Lola—St. Nicholas, N. Y., 1-6.
Fulton and Fuller—Hashagen Park, St. Louis, 1-6.
Galetti—Paradise Gardens, N. Y., 1-6.
Garrison, Jules and Ella—Keith's, N. Y., 8-13, Keith's, Phila., 15-20.
Gavin and Platt—Bijou, Jersey City, 1-6.
Genaro and Bailey—O. H., Chicago, 1-6.
Gerdelleza, The—Mannion Park, St. Louis, 1-6.
Gilroy, Haynes and Montgomery—Revere Beach, Boston, 1-6.
Gleason, John and Bertha—Farm, Toledo, May 30-6.
Glinserittis, The—Keith's, Boston, 1-6.
Gorman and West—Keith's, Boston, 1-6.
Gotham City Quartette—St. Nicholas, N. Y., 1-6.
Graces, Three—Standard, St. Louis, 1-6.
Gracie and Potter—Vancouver, B. C., 1-6.
Grahame, The—Revere Beach, Boston, 1-6.
Grand Opera Trio—Davidson, Milwaukee, May 31-6.
Gray, Edward—Poli's, New Haven, 1-6.
Haight and Dean—Poli's, New Haven, 1-6.
Haines, Lola—Oakwood Park, 1-6.
Haines and Vidocq—Keith's, Boston, 1-6.
Hall, William D.—Woolworth Roof, Lancaster, 1-6.
Halley and Mothan—Farm, Toledo, May 30-6.
Hamilton and Wiley—Trenders, Beaumont, 1-13.
Hanvey and Dunne—Portland, Ore., 1-13.
Harcourt and May—Empire, Ashtabula Harbor, O., 1—indefinite.
Harpers, The—Keith's, N. Y., 1-6.
Harrington, Robert—Keith's, Philadelphia, 1-6.
Hayes and Suits—Pastor's, N. Y., 1-6.
Hayes, Ed. and Co.—St. Nicholas, N. Y., 1-6.
Haynes, Lola—Southern Park, Pittsburg, 1-6.
Heclow, Charles—Electric Park, Newark, N. J., May 30-6.
Henderson and Ross—Oakland Park, Pittsburg, 1-6.
HERRMANN, ADELAIDE—Circle, N. Y., 1-7, Forest Highlands, St. Louis, 21-27.
Hickey and Nelson—Davidson, Milwaukee, May 31-6.
Higgins and Phelps—Pastor's, N. Y., 1-6.
Hilton and Adams—Standard, St. Louis, 1-6.
Holdsworth, Leslie—Collins Garden, Columbus, O., May 25-5, Idlewild Casino, Newark, N. J., 6-12.
Hoosier Eunaves—Paradise Gardens, N. Y., 1-6.
Horan, Eddie—Park, Youngstown, 1-6.
HOUDINI, HARRY—Establishment Yard, Moscow, 1-31.
Howard and Alton—Pavilion, Hillsboro, Ill., 1-13.
Howard and Harris—Howard, Boston, 1-6.
Hughes, Ed—Nicholodeon, Boston, 1-6.
Huston, Wally and Lottie—Coney Island, Cincinnati, 1-6.
Huth, Maud—St. Nicholas, N. Y., 1-6.
Ideal Comedy Trio—Woonsocket, R. I., 1-6.
Johnson and Wells—Howard, Boston, 1-6.
Johnson, Billy—Shea's, Buffalo, 1-6.
JOHNSTONS, MUSICAL—National, Montreal, 1-6, Shea's, Buffalo, 8-13.
Jones, Grant and Jones—St. Nicholas, N. Y., 1-6.
Jordan and Crouch—Grand Rapids, Mich., May 31-6, Saginaw 7-13.
Jordan and Welch—Shea's, Buffalo, 1-6.
Kane, Leonard—Proctor's 5th Ave., N. Y., 1-6.
Kaufman Troupe—Keith's, Boston, 1-6.
Keatons, Three—Keith's, Phila., 1-6, Farm, Toledo, 15-20.
Keenan, Frank, and Co.—Orph., San Francisco, 7-20.
Kelly and Adams—Electric Park, Newark, N. J., May 30-6.
Kelly and Kent—Shea's, Buffalo, 1-6.
Kelly and Violette—Masonic Temple, Chicago, 1-6.
Kelly, Spencer—Point of Pines, Boston, 1-6.
Kennedy and James—Chestnut Grove, Providence, 1-6.
Keno, Welch and Keno—Circle, N. Y., 1-6.
Kerns and Oaks—Keith's, Phila., 1-6.
Kidd, George and Pauline—Mannion Park, St. Louis, 1-6.
Killeen and Murphy—Point of Pines, Boston, 1-6.
Kilpatrick—Point of Pines, Boston, 1-6.
Klein, Ott Brothers and Nickerson—Masonic Temple, Chicago, 1-6.
Kleist, Musical—Farm, Toledo, 1-6.
Kobers, The—Cardray's, Portland, Ore., 1-6.
Kronan Trio—O. H., Chicago, 1-6.
Kronos—West End Heights, St. Louis, 1-6.
La Clair and West—Park, Cleveland, 1-6.
La Jole, Leah—Howard, Boston, 1-6.
Lahola, Harry and Carrie—Lewiston, Ida., 1-6.
La Mar and Gabriel—Masonic Temple, Chicago, 1-6.
Larkin and Patterson—Keith's, Phila., 1-6.
Latimore and Leigh—Proctor's, Newark, 1-6.
Lawrence, Al.—Keith's, Boston, 1-6.
Lawson and Ramon—Keith's, Phila., 1-6.
Leach, John—Howard, Boston, 1-6.
Le Clair, Harry—Orph., San Francisco, 1-6.
Lee, Henry—Masonic Temple, Chicago, 1-6.
Le Fleur, Joe—Delma Gardens, Oklahoma City, O. T., 1-13.
Leoni and Leoni—Chutes, San Francisco, 1-6.
Le Page—Pastor's, N. Y., 1-6.
Leslie and Curdy—Casino, Toledo, 1-6.
Lewis and Ryan—St. Nicholas, N. Y., 1-6.
Litchfield, Mr. and Mrs. Neil—Auditorium, South Bend, Ind., 1-6, Electric Park, Kent, O., 8-13.
Little Elsie—Davidson, Milwaukee, May 31-6.
Little and Prittzkow—Reeves Park, Pottoria, 1-6.
Litz's Spaniels—Youngstown, May 31-6.
Lloyd, Herbert—Keith's, Phila., 1-6, Keith's, Boston, 8-13.
Lockhart's Elephants—Capitol Park, Hartford, May 30-6.
Lyne and Kennedy—Coney Island, Cincinnati, 1-6.
McConnell Sisters—Chester Park, Cincinnati, 1-6.
McDowell, John G.—Fairview Park, Dayton, May 31-6.
McFarland and Murray—O. H., Chicago, 1-6.
McIntyre and Heath—Keith's, Phila., 1-6.
McMahon's Watermelon Girls—Shea's, Buffalo, 1-6, Temple, Detroit, 8-13.
Macart's Dogs and Monkeys—Davidson, Milwaukee, May 31-6.
Mack and Elliott—Chester Park, Cincinnati, 1-6.
Mackie, Joseph, J.—Providence, 1-6.
Mackintosh, Tom—Hampden Park, Springfield, Mass., May 30-1.
McPhee and Hill—Hippodrome, London, 1-6.
Maitland, Madge—Hashagen Park, St. Louis, 1-6.
Major Sisters—Bohmer Park, Montreal, 1-6, Ramona Park, Grand Rapids, 7-13.
Manning and DuCrow—Southern Park, Pittsburg, 1-6.
Mann, Dan and Dolly—Olympic Park, McKeesport, 1-6.
Manning, Gus—Frank's, Bayonne, 1-6.
Marco Twins—Paradise Gardens, N. Y., 1-6.
Marguerons, The—Comique, Seattle—indefinite.
Marrow and Downing—Park, Youngstown, 1-6.
Martin Brothers—Proctor's 5th Ave., N. Y., 1-6.
Martin and Quigg—Southern Park, Pittsburg, 1-6.
Marsh and Sartelle—West End Heights, St. Louis, 1-6.
Martinetti and Grassi—Bellevue Park, 1-6.
Mason and Frances—Proctor's 23d St., N. Y., 1-6.
Mascotte, Violet—Howard, Boston, March 9—indefinite.
Mason-Keeler Co.—Avenue, Detroit, 1-6.
Masons, The—Chestnut Grove, Providence, 1-6.
Mathes, Clara—Eureka, Cal., May 25-6.
Maxwell Quintette, Joe—Forest Park, St. Louis, 1-6.
Mayhew, Stella—O. H., Chicago, 1-6.
Mazzetta—Bellevue Park, Toledo, 1-6.
Maxsmith Duo—Chestnut Grove, Providence, 1-6.
May and Miles—Ramona's, Marion, 1-6.
Mead and Bennett—West End Heights, St. Louis, 1-6.
Meeusher, Inez—O. H., Chicago, 1-6.
Meers, Three—Alcazar de Ete, Paris, 1-6.
Mendel, Waldorf—Proctor's 23d St., N. Y., 1-6.
Meredith Sisters—Schmer Park, Montreal, 1-6.
Meyer, Al.—Hampden Park, Springfield, Mass., May 30-6.
Mexican Troubadours—Nicholodeon, Boston, 1-6.
Midgley and Carlisle—Circle, N. Y., 1-6.
Miles and Raymond—Frank's, Bayonne, 1-6.
Miley, Kathryn—Oakwood Park, Pittsburg, 1-6.
Miller and Kreebs—Mannion Park, St. Louis, 1-6.
Millettes, Three—Norumbega Park, Boston, 1-6.
Mitchell and Cain—Poli's, Bridgeport, 1-6.
Mitchell and Mercon Minstrels—Pastor's, N. Y., 1-6.
Montrell—Kristovsky Gardens, St. Petersburg, May 28-June 30.
Montrose Troupe—Masonic Temple, Chicago, 1-6.
Moore and Hight—Celoron Park, Jamestown 1-6, Proctor's 23d St., N. Y., 8-13.
Morris and Blair—Keith's, N. Y., 1-6.
Morrissys, The—West End Heights, St. Louis, 1-6.
Morrow and Downing—Park, Youngstown, 1-6.
Mudan, Eva—Forest Park, St. Louis, May 31-6, Hopkins' Park, Kansas City, 14-20.
Murphy and Willard—Paxtang Park, Harrisburg, Pa., 1-6.
Nelson, Charles W. and Susie—Sherman Park, Hamilton, Can., 1-6.
Nesbe—O. H., Chicago, 1-6.
Nevins, Dorothy—Proctor's 125th St., N. Y., 1-6.
Neville, George, and Co.—Electric Park, Newark, N. J., May 30-6, Boston, 8-13.
New York Comedy Four—Frank's, Bayonne, 1-6.
Nightons, Four—Paradise Gardens, N. Y., 1-6.
Normans, Mary—Temple, Detroit, 1-6.
North, Bobby—Proctor's, Newark, 1-6.
Nosworth, Jack—Davidson, Milwaukee, May 31-6.
O'Brien, Frank—Proctor's 23d St., N. Y., 1-6.
O'Rourke, Eugene, and Co.—Shea's, Buffalo, 1-6.
Orth and Fern—Shea's, Buffalo, 1-6.
Orville and Frank—Temple, Detroit, 1-6.
Osay and Delmo—Park, Youngstown, 1-6.
Pantzer Trio—Keith's, Boston, 1-6.
Parker's Dogs—Keith's, Boston, 1-6.
Pascatel—Riverview Park, Aurora, Mo., 1-6.
Patchin Brothers—Delmar Gardens, St. Louis, 1-6.
Pelot—Robinson Park, Fort Wayne, Ind., 7-13, Summer Park, Lima, O., 14-20.
Pettengill and De Forest—Proctor's 23d St., N. Y., 1-6.
Phillips and Hamilton—Pastor's, N. Y., 1-6.
Piper, Frank—Paradise Gardens, N. Y., 1-6.

WILLIAM H. REDFIELD.

Pictured above is William H. Redfield, a clever composer and arranger. Mr. Redfield is now associated with the Whitney-Warner Company of Detroit, which recently established New York offices in the Clipper Building. Mr. Redfield is also a clever operator, having appeared in all the principal cities with the best bands, and for two seasons he acted as manager and leader of Detroit's favorite band. His wide acquaintance in the music world, together with his cleverness as a musician, places him up toward the head of his class.

DOWN IN MUSIC ROW.

Charles W. Doty is busy writing the book and lyrics for a new musical comedy.

Hoslan and Helf have written a number of new songs which show all the signs of winners.

"Only a Soldier Boy" is selling better than ever and is a big hit in the West.

William Axelrod is proud of the success of the splendid song "Annie Laurie's My Sweetheart's Name." A great many singers are using it with success.

Ben Harlick and Arthur W. Cohen have placed with William H. Axelrod a novel song entitled "Susie's Believin'." The chorus is as follows:

"Susie's believin'. I'm not a grievin';
Fooled me once, can't fool me twice;
Promises don't cut no ice.
Coin and your money, pipe dreams so funny,
You may have all you say you've got;
Susie's believin'."

Jessie Mae Hall introduced the "Hiawatha" song last week at Proctor's 125th Street Theatre, and responded to several encores.

William H. Axelrod is now located in his new offices at 31 West Twenty-eighth Street, occupying the entire second floor of six rooms, which gives him ample accommodations for reception parlors, private offices and stock rooms.

Stanley Murphy is singing the popular songs, "The Pride of Newspaper Row" and "Maggie and Me," by George Mooney and Herbert Dillon.

Laura Dean is making a big hit with the sarcastic coon song "I'm Takin' No Chances ob Missin' Mah Monk."

Billy Hunt, the well-known comedian, is singing the comic song hit, "Come Out in the Garden with Me."

At the Trocadero at Fort George, the Twin Nims are gaining much applause upon their singing of "Rosie Dear," by Alfred Solman.

Next week at Huber's Grace Toledo will introduce John T. Kelly's popular song, "In Our Home, Sweet Home," in her illustrated song act.

Truly Shattuck has just finished her last appearance in vaudeville at the Orpheum, where her rendering of "Dream Days of Seville" was warmly applauded.

"Facial Praise," the sacred song by George J. Weisel, has become quite a favorite with many singers of that style of song, and was used at a number of prominent churches during Easter.

The next season's productions of which M. Witmark and Sons will control the publishing rights are those new musical comedies by Gustav Luders, the composer of The Prince of Pilsen, among which will be a gorgeous opera for Anna Held, written to a libretto of Jean Richepin's; a number of Edward Harrigan's musical plays, which will be produced by a permanent company at the Murray Hill Theatre; Mister Pipp, a quaint music play in which Charles Gregwin will be starred under the management of Samuel L. Tuck; Punch, Judy and Company, an extravaganza by Oscar Hammerstein for the Victoria Roof-Garden; Sunny Jim, who will, however, make his bow to the public under another name; Buster Brown, a music play by James Gorman; Terrence, the play for Chauncey Olcott, of which Augustus Pitou is the writer and producer; The Lieutenant Commander, by Henry M. Blossom and Alfred G. Robyn for R. W. Savage's Opera company; The Babes in Toyland, by Victor Herbert and Glen MacDonough, and The Rogers, by Guy Stoely and Fred Chapin.

Mr. and Mrs. Edward Jolly are to introduce into their breezy sketch Bert Williams' great hit, "I'm a Jonah Man."

At the 1903 class banquet of the New York Law School at the Hotel Albert the feature of the evening was the hearty singing of the new national song, "My Own United States."

Sylvian Langlois, the comic opera baritone, has been singing Standish and Silberberg's stirring march song, "The Rusty Blade," for several months, and is so well pleased that he will introduce it whenever the opportunity presents itself during his engagement this Summer with Al. Well's Stock at Duluth.

Fred Zarnes, of the Pan-American Four, is singing the new story song, "As the Ivy Loves the Oak," by Charles Noel Douglas.

Mlle. Rose Edyth, the premiere danseuse, of the Isham Carnival and Circus Company, is using a number of M. Witmark and Sons' publications in her act. Among them is "La Soiree," "The Charmer Waltzes," "Panatella," "In a Cosy Corner," "The Mercedes Waltzes," "The Sentry March," "Soldiers," and "I've Got to Go Now, 'Cause I Think It's Goin' to Rain."

"Sadie Green," the catchy waltz song, is in favor with the singer as well as the audience. "Sadie Green" is heard from one end of San Francisco to the other, and Los Angeles the same, writes J. Aldrich Libbey, who is filling his engagement on the Orpheum circuit.

Lucy Monroe, the well-known mimic, gives imitations of Marie Cahill in her songs and likewise sings "The Owl and the Moon" and "The Automobile Honeymoon."

Just ten years ago the publishing firm of M. Witmark and Sons moved from a little one-room office in a ramshackle wooden building at Broadway and Thirteenth Street to 51 West Twenty-eighth Street, and five years after to their present place of business. In that short time they have outgrown this really commodious building, and in June will move again to the eight-story structure which they have had especially built to accommodate their ever broadening interests. This rise is truly phenomenal, even in comparison with twentieth century American enterprise.

Howyin and Bowers' ballad, "No One But You," is interpolated in the Biblical production, A Prince of Egypt.

The Kaufman Troupe of bicycle wonders are featuring the Windsor Music Company's popular march, "Busy Bee," also "Florentine Waltzes." In their act, and they will continue to do so at all the principal theatres throughout the United States.

Eddie Leonard has a surprise in the selection of two new vocal solos which he has added to his repertoire of song. These will be heard at Manhattan Beach in July with Dockstader's Minstrels.

Why is a performer a better judge of a hit than the publisher? If a performer sings a song that pleases his audience and he is receiving three and four encores, it is certainly a bona fide hit. "My Bessie's Wedding Day," the ballad, published by Peerless Publishing Company, has been praised and advertised by the singers as such a song, and the artists that are using this song are increasing in numbers every day.

Kitty Bampess is singing the popular song, "When You've Got Time and Money."

Mabel Hite is making a big hit in Chicago with the coon song, "I'm Takin' No Chances ob Missin' Mah Monk."

Franklyn Wallace is using to great advantage "Love for You," responding to several encores nightly.

J. L. Dutton, the well-known tenor, is singing the exceptionally fine songs, "A Flower of Old Japan," "Your Own," and "You Are My All in All."

"Beneath the Stars and Stripes," the soldier song published by the Peerless Publishing Company, was very much in evidence this week during the two hundred and fiftieth anniversary of the City of New York and Decoration Day celebrations. In the public schools and many of the public functions "Beneath the Stars and Stripes" was a special feature.

William P. Carlton, the well-known baritone of the Pierodora company, will feature "Star of My Life," by Ed Corliss, in Summer opera.

Joseph Newman, the well-known entertainer, finds that his old songs, "Summer Man," "Lucky Jim," and "Only Me," are greeted with great enthusiasm upon his revival of them. He is also going to add some new songs to his attractive repertoire, among them "He Ought to Have a Tablet in the Hall of Fame," and "My Own United States."

Cables from London advise the publishers, M. Witmark and Sons, of the tremendous hit "I'm a Jonah Man" has made over there. The Londoners have been very quick to "catch on," and the consequence is that this song has created a perfect furore in England.

In Boston the greatest song hits of the Weber and Fields' performances were "Come Down, My Evening Star," "Dream On," and "I Could Never Love a Man Like That."

H. C. Whitney, the baritone, is singing the magnificent "Song of King Thor" and Gottschalk's song success, "Spirits in the Wine."

Miss Elise Mann speaks highly of the Windsor's latest love song, "Love for You."

J. Harvey Briggs, late of A Normandy Wedding company, who is at present on the Proctor circuit, uses as the feature songs of his act Standish and Silberberg's "The Voice of Jehovah" and "The Rusty Blade."

Mr. Stanley is going to feature "My Little Belle of Japan," in The Geisha, at the Grand Opera House.

Henry W. Savage has acquired the song, "Come, Little Chick," which has made a hit abroad.

MATTERS OF FACT.

Wood and Ward, who have been featured the past four seasons in Two Merry Tramps, will next season be under the management of W. C. Cunningham, Al. W. Martin's general manager, who will exploit them in a new musical farce.

David Elmer's Cayley Drummie was pronounced in many cities as the best bit of acting in The Second Mrs. Tanqueray as presented by the Rose Coghlan company.

Members of the White Rats of America wishing to communicate with that organization should address Secretary James H. Powers at 1265 Broadway, this city. The regular weekly meetings continue to be held every Sunday at 2 p.m. at Gramercy Lyceum, Sixth Avenue and Twenty-third Street.

For Her Mother's Sake is the title of one of the recent additions to the "little mother" plays which have done so well the past season. For Her Mother's Sake will try for public favor next season with Elsie Curtis, a clever child actress, in the principal role. A large and varied assortment of printing and a complete production will be carried. The attraction will be under the management of Underaff and Alperin, with headquarters at the Bijou Theatre, Reading, Pa.

Marks Brothers' Dramatic company, headed by May A. Bell Marks and managed by Robert W. Marks, will commence its next season Aug. 17, playing week stands in the larger cities in New York and Pennsylvania. Good people in all lines of the business, especially those doing a good specialty, are wanted. Mr. Marks should be addressed at Perth, Ont.

Edward B. Adams was very successful the past season as Emil Miller in Barry Morris' Night on Broadway. He is open to offers for juvenile and light comedy parts, and does a specialty that never fails to please.

All communications relative to the business of the Al. G. Field Greater Minstrels should be addressed to Edward Conard at the home office, 50 Broad Street, Columbus, O.

Edna Earle Linton, a leading woman of considerable experience in stock, will consider offers for the Summer. She is resting at her home in Oswego, N. Y.

Harry J. Thomas and Ida A. Thomas, who will be members of the Valiamont Stock company at Williamsport, Pa., this Summer, have not signed for next season. Mr. Thomas is a stage director, while Mrs. Thomas plays comedy and character roles.

An opportunity is offered a capable manager with capital to direct the tour of a woman star well known in the metropolis and who has a successful play, by "Unusual Chance," care of this office.

Orangeburg, S. C., with good railroad facilities and a population of 7,000, has open time for reputable attractions for next season, which it will play on percentage. W. K. Seaze and Company are managing the Academy of Music at Orangeburg.

A guarantee is offered a Summer stock of twelve people to give four performances a week at Ridgway, Pa., by the local manager at that place.

Jeffers Theatre, Saginaw, Mich., will be open all Summer and will play the best of vaudeville acts. Only high-class acts will be booked by Managers Bamford and Marks.

An advance agent with eight years' experience, who has traveled from coast to coast, wants engagement and should be addressed as "Hall," care this office.

"Good Proposition," care of this office, has the play and wants partner with capital to help its production.

The Bowersock Opera House, Lawrence, Kan., has been added to the list of theatres booking exclusively with the Crawford circuit. Don Stuart, at the Verdome Hotel, is the New York representative of the circuit and can supply time to good attractions.

R. S. Gill, 66 Madison Avenue, offers reward for the return of a gold link fob chain which he lost on Broadway last Friday.

Blanche Holt closed a thirty-six weeks' engagement with A Ruined Life May 30. Her Mother Paymar, a character part, won many complimentary notices.

Miss Holt is now open to Summer stock and for one-play attraction for next season. Ingenue and grand dames are her specialty.

Frank M. Eldredge, who booked and piloted Billie Hillier's season of forty-three weeks in When Knighthood Was in Flower, will close at Binghamton on June 6 and will be at liberty for next season.

Clay T. Vance has engaged Frank Dodge to paint the scene of the Prettiest Lighthouse in his production of The Lighthouse by the Sea, which he will put out next season. The lighthouse itself will not be merely a painted flat, but will be a round tower, with an actual staircase and the accompanying surroundings. The play has been booked on week stands on the Stair and Havlin circuit and will open Aug. 7.

Little Cora Quinton, the star of The Fatal Wedding, closed her second successful season with that play May 16, and has gone for a much needed rest with her mother, Lola K. Quinton, to their cottage at Coney Island. She invites offers from prominent managers for new productions, and may be addressed in care of this office.

Western territory and one-night stand rights to A Boy of the Streets can be secured by applying to Grahame and Vincent, 1402 Broadway. The play has a full line of lithographic printing. The No. 1 company is now being booked in the large cities.

Ollie Mack wants capable people for the various attractions which he will send on tour the coming season. Mr. Mack offers to pay $200 for an original idea which can be outlined for the finale of a musical comedy. His office is located at 1440 Broadway.

The new Hetrick Theatre, at Chanute, Kan., will be ready to do business about Nov. 15, 1903, when a strong opener is wanted on a certainty. Chanute is in the centre of Kansas' booming oil fields, and a big season is anticipated.

MUSIC PUBLISHERS.

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Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Same Old Crowd," etc.
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Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo Goo Eyes."
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CORRESPONDENCE

(Continued from page 6.)

[illegible] The Grand Polo Fair opened 29 with an attractive list of [illegible] entertainment to large crowds. [illegible] OPERA HOUSE, Thomas Q. Seabrooke, mgr.): Week May 25: Seabrooke Comedy co. in repertory to fair business. Next week, Sam T. Jack's Burlesque co. [illegible] OPERA HOUSE (Fred A. Poth, mgr.): Cole, Quinn & Co. in repertory to fair business. Next week, Rentz-Santley Burlesque co. [illegible] OPERA HOUSE (Fred A. Poth, mgr.): Cole, Quinn & Co. in repertory to fair business. Next week, Rentz-Santley Burlesque co. [illegible] (Under auspices of Society 11-2.——SUTTON'S FAMILY THEATRE (Fred Sutton, mgr.): Vaudeville to fair business. Next week, Sutton's Family Theatre Burlesque co.

BILLINGS.—OPERA HOUSE (H. L. Babcock, mgr.): Minstrels May 22 to a large and well pleased audience.

HELENA.—THEATER (F. W. Agnew, mgr.): Quinn's Military Minstrels May 19 to good house. Our Boy Minister 27.

NEBRASKA.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): The Prisoner of Zenda May 27; full house; excellent performance. [illegible] Charles B. Hanford in The Merchant of Venice 28.

LINCOLN.—THE OLIVER (Schreur and Crawford, mgrs.): Nat C. Goodwin in The Altar of Friendship May 25; season closed at this house with good business and fine performances.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (H. W. Herndon, mgr.): Professor Carpenter, pantomimist, May 25-30 to fairly business. When We Were Twenty-one 29 to good house; co. good. William J. Kelly in The Lady of Lyons (Knights of Columbus benefit) 30 to good house. Killies' Band 28 to fair house. Viola Allen in The Eternal City 27 to S. R. O. Season closed.

PORTSMOUTH.—MUSIC HALL (F. W. Hart, mgr.): John Craig in Prince Karl May 25 to good audience. William J. Kelley and a fine co. presented The Lady of Lyons 27 to an enthusiastic audience, closing the season at this house.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): The Lady of Lyons May 30.

NEW JERSEY.

HOBOKEN.—EMPIRE THEATRE (A. M. Bruggeman, prop.): The final week of the season at the Empire and last of the engagement of the Empire All Comedy co. played to large audiences May 25-31 in All the Comforts of Home. Franklin Byron, as Alfred Hastings, was clever as ever, while Irvin M. Wills, as Pat Orticanal, was just as charming and won much applause. Francis J. Holdsworth, as Mulvany Bandler, was excellent, as was Mary Hall in the role of Bronson. Helen Travers, as Mrs. Bandler, was much liked. Miss Mary Keeley, as Mrs. Pettibone, Bandler's sister-in-law, in the absence of Miss Mellow, made a decided hit, while John H. Busby made most of the part of Augustus Midwatt. Amelia Florence as Emily Pettibone, William Cazzett as Joshua Long, Albert Burke as Victor Smythe, Logan Paul as Mr. Pettibone, Samuel Barrett as Christopher Dabney, Al. Ansberg as Thomas, and R. Lambert as the Bellhop, all were equally clever.——ITEM: On Sunday, June 7, a benefit will be tendered to Manager John F. Quinn. THOMAS J. McALEER.

BURLINGTON.—AUDITORIUM (E. Glasgow, mgr.): Hypnotism, hypnotist, May 26-30. Alma Chester co. 1-6 in Captain Swift, As In a Looking Glass, A Wife's Temptation, May Blossom, La Belle Rosa, From Scotland Yard, and Buried Diamonds.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Richard Mansfield 2.

NEW YORK.

ROCHESTER.—BAKER THEATRE (John R. Boyle, res. mgr.): Owen Davis Stock co. in Youth May 25-30 attracted large and well pleased audiences. Same the 31 1-6.——NATIONAL THEATRE (Frederick R. Lanchier, mgr.): The Moth and the Flame, as presented by the Empire Stock co. headed by Charlotte Deane and M. L. Alexander, 25-30 greeted by fine houses; co. made a most favorable impression. The Sporting Duchess 1-6.——COOK OPERA HOUSE (W. E. McCallum, res. mgr.): The stock co. appeared in The Wife 25-30 before excellent houses. Jessie Bonestelle was the recipient of evidences of merited approval. La Tosca 1-6.——LYCEUM THEATRE (W. H. Currie, Jr., acting mgr.): Chauncey Olcott in Old Limerick Town 27; fine house. Stock co. in The Lottery of Love 30. J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Richard Mansfield May 22 presented Julius Cæsar to large and cultured audience; fine co. Next to Mrs. Fiske's Mary of Magdala it was, perhaps, the most interesting spectacle ever seen here. Arthur Forrest, as Marc Antony, was vividly realistic. Irene Myers co. 23 closed the Van Curler season; co. good.——ITEM: The People's Theatre, a new summer garden, devoted to vaudeville, opened 25. It is under the management of George H. Hamilton, of New York, and Charles Miller, of this city. The opening entertainment was excellent, and if the same standard is maintained the theatre should be well patronized.
GEORGE C. MOON.

ELMIRA.—LYCEUM THEATRE (M. Rels, mgr.): Kaburah Minstrels May 29.——BURICK'S GLEN THEATRE (Herbert Ballinger, mgr.): William Josh Daly's Minstrels 30-6. Vaudeville 8-13. Manhattan Opera co. 15—indefinite.——ITEMS: Dan Quinlan, of the Quinlan and Wall Minstrels, has returned from a business and social visit with George Primrose.—Al. Kruz, musical director of the Lyceum, has accepted a similar position at Burick's Glen Theatre.—The Fraternity of Thespis of Elmira College will offer an al fresco performance of As You Like It June 6.—A. Earl Dean, the well-known dramatic editor of the Elmira "Gazette," was married to Grace Louise Phillips at Cazenadga 31.
J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Richard Mansfield's sumptuous presentation of Julius Cæsar May 30 was well attended. Mrs. Patrick Campbell in The Joy of Living 31 drew well. Chauncey Olcott 29.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The stock co. drew large houses in The Three Musketeers 25-30. The Two Orphans 1-6.——ITEMS: Leroy Atwell, of this city, has signed with Marie Cahill for next season. Mrs. J. P. West will join the Grand Stock co. 1.
E. A. BRIDGMAN.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): King Dramatic co. May 22-30 in The Jeuiter, Trilby, The Power of the Press, and The Fatal Card. The Girl I Left Behind Me, Dunn and his Metropolitan Orchestra, with Nordica and De Reszke, 22; small audience pleased. Majestic Stock co. 25—indefinite.——ITEMS: Madame Nordica did not sing at Concert as advertised 22, and not a few took advantage of the management's offer and received their money back.
GEORGE E. STODDARD.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. E. Sweet, mgr.): Charles K. Champlin Stock co. closed May 18-23, also regular season of house, with The Embassy Ball, The Fatal Card, and Only a Private; business light on account of excessive heat.——ITEM: During the Summer the stage will be deepened by bringing the proscenium arch forward about six feet, a new drop curtain will be added and other improvements made.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): ITEMS: Manager Robinson is having his house thoroughly renovated. He is having the box-office brought out front and is going to have a waiting room for ladies, also a smoking room. There will also be twenty new sets of scenery and a new drop curtain.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumbers, mgr.): Chauncey Olcott May 25; immense business; good satisfaction. Al. G. Field's Minstrels 27; two performances; capacity (benefit for Masonic Lodge).——ITEM: This closed the regular season at the theatre. The Carner Stock co. continue for an indefinite time at popular prices.

FISHKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): The Chaperone May 22; careless performance to fair house. Chauncey Olcott in Old Limerick Town 2. Howe's Moving Pictures 4. Theatre season will close 2.——ITEM: The Chaperone co. disbanded after their performance here 22.——CRYPTIC THEATRE (E. E. Hirsch, mgr.): Dark.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Charles K. Champlin Stock co. May 25-30 opened with Forgiven to good business. Other plays: A Man of Mystery, Only a Private, The Octoroon, The Curse of Pride, and The Fatal Card.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles S. Smith, mgr.): ITEM: Mr. Reis has renewed his lease of the house for a terms of years, and Manager Smith already has a force at work renovating the house.

LYONS.—MEMORIAL THEATRE (Burt C. Gilmore, mgr.): Edgar-Cornell co. May 25-30; good business and performances. Plays: The Princess of Trebizonde, The Queen of Lesbia, The Professor, and A Texas Steer.

BINGHAMTON.—STOCK OPERA HOUSE (J. P. Hall, mgr.): Stock co. week May 25; excellent co.; good business. Plays: Under Two Flags, Fatal Wedding, Hazel Kirke, and Uncle Tom's Cabin (local) 25.

ARCWEGO.—RICHARDSON THEATRE (J. A. Wilson, mgr.): Blanche Walsh May 26 in Resurrection; large audience pleased. Chauncey Olcott 28. Ida Rollard 6. Ellis Rolfer 11.

GENEVA.—SMITH OPERA HOUSE (F. F. Rothman, mgr.): Howe's Moving Pictures May 25; management's Weary Ones (local) 27 pleased good house. House closed for the season.

CANASTOTA.—BRUCE OPERA HOUSE (H. J. Preston, mgr.): Eleven of Fourteen May 22; small house. Dollar Frog and Dog May 26; S. R. O.; two performances.

BATAVIA.—DELLENOWR OPERA HOUSE (G. A. Dellenowr, mgr.): Season closed May 23 with Harry's Holiday Picture; performance excellent; packed house.

ROSEVILLE.—COMSTOCK OPERA HOUSE (Trefflers and Sawyer, mgrs.): Allen Villier in Raven of Venice 25. Romeo and Juliet 26.

PORT PLAIN.—PLETCHER OPERA HOUSE (Allen Smith, mgr.): Raven of Venice May 27. Professor Charles Dolan's Extravaganza 2, 3 (local).

SARATOGA SPRINGS.—TOWN HALL THEATRE (Frederick Stevens, mgrs.): Chauncey Olcott 2. When We Were Twenty-one 4.

ST. JOHNSVILLE.—WHITLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): Allen Villier May 26; good house and co. Dollar's Entrevagenza 28.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Chauncey Olcott 1.

OSWEGATCHIE.—NEW THEATRE (Ralph P. Stoddard, res. mgr.): Romeo and Juliet 2.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Eight Bells May 28 to fair house.

NORTH CAROLINA.

ASHEVILLE.—RIVERSIDE CASINO (J. W. Heinman, mgr.): Riverside Stock co. opened the season May 25 to fine house. Plays: Tempest 25 a Tug Pot and Kentucky '49.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Florence Marion Face Concert (soprano A. C. T. W.) May 19; large house; well received. Nature's Minstrels 25 to top-heavy house; fair performance. Barlow's Minstrels 27. Ole Olson 2. The Resurrection 6. Big Day Alley 10.

MANDAN.—OPERA HOUSE (W. D. Kennelly, mgr.): Great Barlow Minstrels May 25; full house; well pleased. Rosebud Dodge in The Gladiators 4.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): The Resurrection 6.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): House dark.——ITEM: Jack Jennings, several seasons an electrician at Market Square Theatre, was killed May 27 at Huntington, Va., by coming in contact with a live wire. Deceased was about twenty-five years of age.
WILLIAM H. McGOWN.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Painehill, mgr.): Blaney Kennedy Co. May 18-23 in Woman Against Woman, The Hero of '76, East Lynne, Only a Dream, Lady Audley's Secret, and Uncle Hiram; fair business and performances. Austin and Layne's Minstrels (under canvas) 4-6.

LORAIN.—VERBECK THEATRE (F. B. Johnson, mgr.): Benson-Johnson Stock co. opened its season May 21 presenting The Senator's Daughter to large and highly pleased audiences. Under Two Flags, with Pearl Eddings in the title-role, 25 to a large and pleased audience. The Arabian Nights 27-30.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Tim Murphy in The Carpetbagger May 25; co. excellent; medium house.——ITEMS: Both houses closed for season.—Beatrice Clifton, of The Country Girl co., is spending the Summer in Akron.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): The Creation, under direction of Professor J. H. Richards, with Hunter's Orchestra, May 28. Smith and Baker Juvenile Minstrels 1.

MANSFIELD.—LAKE PARK CASINO (H. B. Reily, mgr.): Keystone Dramatic co. May 18-23, presented The Hand of Man, Utah, and Camille to crowded houses.

PIQUA.—MAY'S OPERA HOUSE (George P. Braden, mgr.): Boettrow's Stock co. will open the Summer season May 28 with The Soldier of Fortune. Midnight in Chinatown 1-3.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): Beadlet Stock co. May 11, 16, in The Vendetta, Camille, and The Unknown; fair performances to very small houses.——ITEM: Edward Shields, manager of Shields Northwest Park and vaudeville circuit, has arranged to open an open air vaudeville park in this city. Season will open about 15 and close Sept. 1.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Richard Mansfield 9.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Phelan Stock co. May 18-23; good co.; excellent business. Plays last half of week: A Southern Romance, Pecos Bill, Her Mother's Sin, A Bachelor's Honeymoon, Camille, A Wife's Devotion, Called Back, and Forgiven. Chester Stock co. 25-30; capable co.; fair business. Plays: Sowing the Wind, Captain Swift, Giordano, May Blossom, La Belle Rosa, As In a Looking Glass, From Scotland Yard, A Woman's Redemption, and Her Sister's Honor.——Dixie's (Henry F. Dixie, mgr.): The Bohemian Girl 25-30; large business pleased.——ITEM: Summer opera at the Dixie has had a very successful opening. The attendance has been excellent and the operas well sung. In the cast are Charles A. Fuller, George J. Demorest, Edwin W. Lewis, Alfred Ochili, Clarence Harvey, Elfreda Busing, Florence Ackley, Nannie K. Dodson, and Elisabeth Elliott. Richard Kisselling is musical director.

LANCASTER.—FULTON OPERA HOUSE (Yockey and Klein, mgrs.): Richard Mansfield in Julius Cæsar will close the season 4. The death of E. Yecher will not affect the management of this house, which will continue under control of Charles A. Yecker and Edgar S. Klein.——ROCKY SPRINGS PARK THEATRE (H. B. Griffith, mgr.): Amsden Opera co. in Fra Diavolo will begin a thirteen weeks' engagement in this new theatre 30.——ITEM: Manager Yecher and Klein attended the Pennsylvania Bill Posters' convention at York, Pa., 27. The Hoch Carnival co., under the auspices of the Lancaster Lodge of Eagles, will exhibit here 1-6.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): As You Like It May 28, with Alberta Gallatin as Rosalind; large audience well pleased.——ITEMS: Manager Stull, of the Summer theatre, announces the opening of same 10 with a strong stock co. The opening bill will be The Belle of Richmond.—Manager Way, of the Avenue, announces that his ad. for "A Boy Wanted" was answered by a ten-pound arrival at his house.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Alberta Gallatin presented As You Like It May 20 to large and appreciative audience. The Star of the Ocean 25 to good attendance. This attraction closed the regular season of this house.——ITEM: The Park Theatre will resume its Summer season the middle of June.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Washington and Jefferson College Dramatic Association (local) May 23 in Christopher, Jr., to large and pleased audience. The Drummer Boy 28-30.——NEW CITY OPERA HOUSE (H. H. Sackville, mgr.): Dark.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): The Sons of Ham May 22; attractive entertainment to good business. The Star of the Ocean 23 (return); fairly well attended by an appreciative audience. Alberta Gallatin in As You Like It 29.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussmann, mgr.): Pottsville Athletic Club held a smoker May 25; very good business. Professor Gerhard's Symphony Concert co. 27 to very good house. Avery and Hart in Sons of Ham 28 cancelled.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Bryan Stock co. May 25-30. Plays: A True Kentuckian, Lost and Won, A Hero in Rags, Trina, A Struggle for Gold, and Moths of Society; business and productions fair.

CLEARFIELD.—NEW OPERA HOUSE (Thomas R. Clark, mgr.): Alberta Gallatin closed the season here May 27 in As You Like It to large and pleased audience.

HANOVER.—OPERA HOUSE (Harry G. Naill, mgr.): Fisher's Minstrels 3 closes the season.——ITEM: The Hatch-Adams Carnival (auspices of Fire co.) 1-6.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): As You Like It May 25; large house; audience very well pleased. This attraction closes season of Temple Theatre.

CARLISLE.—OPERA HOUSE (William H. Brotz, mgr.): Sons of Ham May 25 cancelled. House closed for the season.

WEST CHESTER.—ASSEMBLY BUILDING (Harry Sommer, mgr.): Emmett's Minstrels May 25; good house and co. Rose Hamlet 26; house dark.

WATTSBURG.—OPERA HOUSE (J. W. Metcalf, mgr.): Foster's Entertainers May 26; good co.; pleased a large audience.

BLOOMSBURG.—Byron Bunn's Tent 29, (under canvas) opened May 25 to packed house; good performance.

ST. MARYS.—STEIGER THEATRE (John A. Speer, mgr.): As You Like It May 25; performance and house fair.

PITTSTON.—LYRIC THEATRE (Harry J. Shields, res. mgr.): Trinity Boys' Choir May 22; large and pleased audience. Season closed.

MT. CARMEL.—G. A. R. OPERA HOUSE (Gus Gensh, mgr.): Hearts and Fame 1. A Railroad Jack 2.

ERIE.—PARK OPERA HOUSE (H. Belz, mgr.): Rose Melville May 21 in When Knighthood Was in Flower; good co. to light attendance.

LEBANON.—FISHER ACADEMY OF MUSIC (George P. Rowe, mgr.): The Sons of Ham May 22; pleased a good house.

NEW CASTLE.—OPERA HOUSE (Jacob P. Gaghner, mgr.): House closed May 18 with The Chaperone.

CHARLEROI.—Jefferson's U. T. C. (under canvas) May 23 failed to please small audience.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Harry Bell, mgr.): John Craig in Prince Karl May 26; enjoyable performance to fair business. The Elks' production of Pinafore 28-30.——ITEM: A Japanese pavilion is being added to Shandy's Summer Theatre at Freebody Park, which will soon open his Summer season of vaudeville.

PAWTUCKET.—SHERRY'S THEATRE (C. E. Cook, mgr.): Burlesque Stock co. May 25-30, opened with The Great Diamond Mystery to small business.

SOUTH DAKOTA.

YANKTON.—THEATRE (Fred Mackintosh, mgr.): Way Out to Blazo May 26, 27; fair house and co. K. P. Benefit 2. A Boy Day 5. Griffith Specialty, 6-13 (except 12. Local 12. Sanford Dodge 29-31 (return).

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE (J. D. Kilgore, mgr.): Herald Square Stock co. May 18-23; fair; small houses.

TEXAS.

DALLAS.—THEATRE (George Auer, mgr.): Closed for season.——CYCLE PARK THEATRE (C. H. McAdams, mgr.): Robles Dramatic co. May 17-23 presented The Gold King. Our Strategists, Lucky Rabbit, and Files in the Web to good crowds at popular prices.

FORT WORTH.—WHEAT ROOF-GARDEN (C. S. Wheat, mgr.): Curtis Comedy co. May 18-23 presented Is His Power and Intrigue to fair audiences. Vaudeville features included the Kalmos, Heath Martinos, and Little Gaila Hughes; all were clever.

SAN ANTONIO.—EMPIRE OPERA HOUSE (H. A. Bandy, mgr.): National Stock co. May 10-16 presented Resurrection and Trilby, the Bandit, to fair attendance; continue indefinitely.

HOUSTON.—THE GRAND (John Schwartz, mgr.): Spooner Dramatic co. May 18-23 presenting The Two Orphans, Behind Prison Bars, A Romance of a Poor Young Man; business satisfactory.

PARIS.—EASTLINE THEATRE (C. T. Neville, mgr.): Hery's Italian Band May 19, 20; fair performances to large business. Farrell-Nelson Stock co. 25-30.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (James D. Ryan, mgr.): W. H. Crane in Devil's Auction May 21-23 to large and enthusiastic audiences.——GRAND THEATRE (Jones and Hanson, mgrs.): Wards Stock co. presented East Lynne 18-23 to good houses; best work of the engagement.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): John Griffith's co. in Macbeth May 18 to good house.

VERMONT.

WOODSTOCK.—MUSIC HALL: Kitties' Band May 18; fair house pleased. Bennett-Moulton co. 25-30. Plays: The Captain's Mate, Darkest Russia, Fogg's Ferry, A Daughter of the South, The Fay Train and Mary Jane's Burglar.

RUTLAND.—PARK SUMMER THEATER (P. V. Donachy, mgr.): Henderson and Hoskyn co. to crowded house. Plays: Costa, Arabian Nights, and Over. Alice Thorne Comedy co. 1-6.——OPERA HOUSE (A. W. Higgins, mgr.): Leigh Morrison Stock co. 1-6.

BELLOWS FALLS.—BARRETT'S PARK: Leigh Morrison co. May 25-30; account of cold weather the attendance is not large; co. good. Henderson and Hoskyn 1-6.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Byron Brothers in new Eight Bells May 26 to good business. Klark-Urban co. 28-30; fine business; co. strong.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Brothers Byrne in Eight Bells May 27 to small house. Closed the season.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Coburn-Smith Stock continue to please audiences of fair proportions.——BUCKROE BEACH CASINO (Charles W. Rex, mgr.): Arnold Stock co. 1-6, presenting In Honor Bound and Lost in Siberia.——ITEM: Thomas G. Leath, lessee of the Academy of Music, has secured control of the new theatre at Durham, N. C.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): The Gilbs co. presenting Friends May 25-30; excellent performances to fair audiences. Same co. 1-6 presenting Under the Red Robe.——BIJOU THEATRE (Jake Wells, mgr.): George Fawcett; co. presenting Romeo and Juliet and Because She Loved Him So 25-30; performances and houses fair.

STAUNTON.—OPERA HOUSE (Barkman and Shults, mgrs.): Staunton Amateur Opera co. (local), direction of James O. Kenny, presented La Mascotte May 21, 22 to two packed houses; one of the best amateur performances ever seen in this city.

NORFOLK.—THE GRANBY (Otto Wells, mgr.): Fawcett Stock co. May 25-30, presenting The Little Minister; business and performance very good. This closes the season at the above house.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): Huskin' Bee (local) May 19; large attendance. Ole Olson 20, 21; fair co.; light business. Alice in Wonderland (local) 22, 23; good entertainment; crowded houses.——SPOKANE THEATRE (Dan L. Weaver, mgr.): The New Minister 22, 23; good co.; fair business.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Our New Minister May 19 to good house; play better than co. Zig-Zag Alley 21 to fair attendance.——LYCEUM (Dean B. Worley, mgr.): Shields Vaudeville 17-23; good performances; attendance improving.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Herlog and McCabe, mgrs.): Ole Olson May 19 to fair business; co. good.

WHATCOM.—BECK THEATRE (A. B. Jewett, mgr.): Zig-Zag Alley May 22; good attraction and business.

WISCONSIN.

SHEBOYGAN.—CONCORDIA THEATRE (E. J. Kempf, mgr.): Kennedy's Players May 18-23 in Check Beyond Pardon, The Midnight Express, Faust, Two Jolly Tramps, Grit, the Newsboy, Sapho, and Tom Sawyer; excellent satisfaction; good business.——ITEM: John J. Kennedy and Leonora Hansen are both well known here. They endeared themselves to their audiences during their long stay in this city nineteen years ago with the Cortland-Murray Stock co.

MERRILL.—BERARD OPERA HOUSE (Emil Knorr, mgr.): Winslinger Brothers May 18-23 in Nature's Nobleman, Indiana Folks, Heart of the Sierras, Resurrection, The Jay from ——, and Chimes of Notre Dame; co. and houses good. Adams Opera co. 26 in The Bohemian Girl; co. and house good. A Breezy Time 6. The Star Boarder 10. German Theatre 13.

RHINELANDER.—GRAND OPERA HOUSE (John Lind, mgr.): Labadie's Faust May 26; co. good; business fair. Winslinger Brothers 1-6.——ITEM: Work of enlargement and repairs on the theatre will begin the middle of June and will be finished by Aug. 1. Height of stage will be raised to 45 feet, and six new dressing-rooms will be added.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. R. Heber, mgr.): Al. H. Wilson in A Prince of Tatters May 21 pleased large house. William Owen in The School for Scandal 25; co. and house good.

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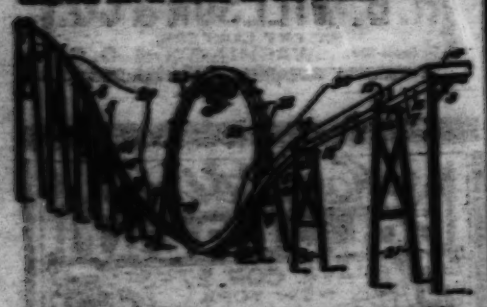
STAGE INVENTIONS.

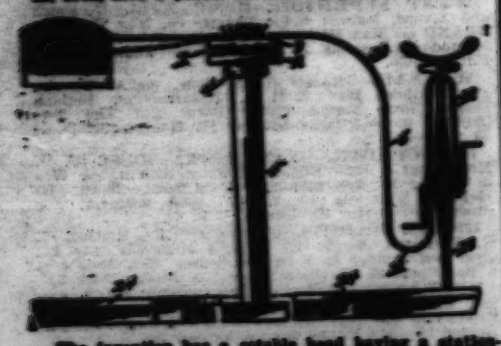
PUBLISHED EXCLUSIVELY IN THE MIRROR BY E. E. WILSON, PATENT ATTORNEY, WASHINGTON.

Charles H. Smith, of Los Angeles, Cal., on Nov. 25, 1902, filed a patent for a circus contraption, shown with which, for simplicity, is an illustration upon the Japanese fleet of fourteen (14) sea-going.



The device consists of a circle track, comprising a ground, a frame and an elevated track, about the middle portion of which, and at a less distance from the ground, is arranged an endless track, which is supported at a less distance from the ground than the elevated track, and which is supported by a series of vertical standards, each of which carries a pair of rollers, between which the elevated track rests. The elevated track is provided at the inner portion of the track, and is supported by a series of vertical standards, each carrying a pair of rollers, between which the elevated track rests. The elevated track is provided at the inner portion of the track, and is supported by a series of vertical standards, each carrying a pair of rollers, between which the elevated track rests.

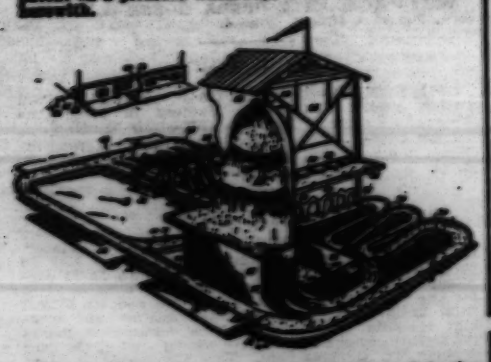
Paul Fleischmann, of Canton, O., who assigns one-half to Louis Abel, Canton (Canada), O., on Dec. 23, 1902, filed a patent for a merry-go-round.



The invention has a suitable head having a stationary disk mounted centrally at the upper end of a support and a suitable member designed to revolve upon it. Upon the rotating part are symmetrically arranged boxes and cars and suitably extending radiating arms having their inner ends pivoted to outer and opposite sides of the upper part of the head, so as to swing freely between the two. One of the arms has a pedal wheel mounted at the outer ends, the other arms having seats at their outer ends.

—

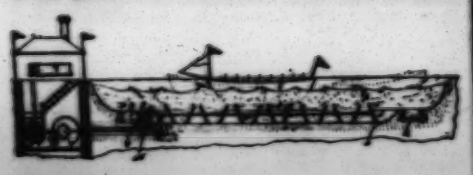
Henry Reitzig, of Detroit, on Aug. 28, 1902, filed a patent on a pleasure waterway, a cut of which appears herewith.



The device comprises an elevated supply tank having an inclined feed channel, which reaches to a sinuous canal, along which the water may flow, while means are taken to reinforce the current at intervals along the canal, keeping it constantly in motion. At the other side of the canal is a theatre having the parquette composed of water, and in this are submerged guides to keep a number of boats which ply the canal and lake in a desired position.

—

Herbert Symonds, of East St. Louis, Ill., who assigns one-half to Linus E. Carroll, of St. Louis, Mo., is the patentee of an amusement device that seems to be an improvement over many aquatic apparati which have during past years been presented to the public.



The apparatus consists of a basin of water in which is placed a vessel adapted to be propelled through the water. An irregular curved guiding surface is located in the basin beneath the surface of the water and along this the vessel is made to slide, thus imparting to it a rocking, and a pitching and tossing movement. A device also located beneath the surface of the water gives to it a powerful motion.

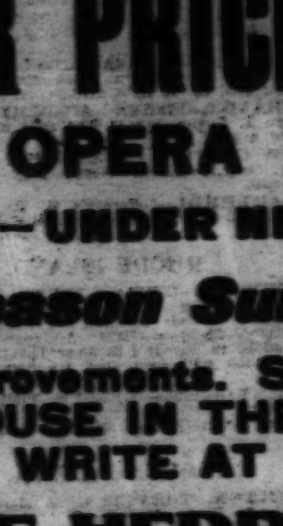
—

Willard H. Gibson, of Boston, Mass., assigns one-half to William H. Gannett, Augusta, Me., on July 18, 1902, filed a patent for a new trunk amusement apparatus which is illustrated below.

The amusement is composed of an endless open spiral track, and a car adapted to travel thereon. There are upon the track, and carried by the amusement car, a series of electrical contacts, a source for furnishing the latter, a motor for operating the latter, a series of electrical conductors for connecting the several contacts of the contactors and the source independent of the carrier for rendering the circuits operative or inoperative.

—

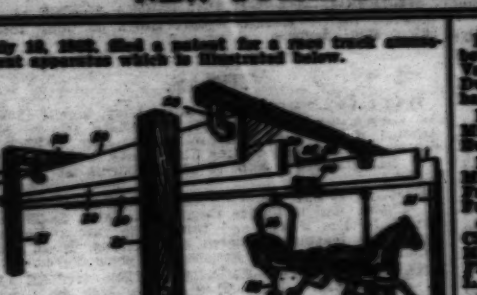
Richard Wilson, of New York, on May 5, 1903, filed a patent for a transparent mirror, a cut of which is given below.



This mirror, which is described as a new article of manufacture, is an ordinary mirror in so far as it has the ordinary silver surface. But in addition there is applied a preparation of amyl acetate, gun cotton, and castor oil which serves to make this coating not only reflective but transparent as well.

—

Franklin W. Kramer, of Akron, O., on Sept. 24, 1901, filed a patent on an exhibition apparatus which is pictured below.



This apparatus consists of a spiral two-rail track, with a substantially horizontal axis of equal gauge throughout, to receive a spherical car, there being a landing at either end. Means are taken to attribute an initial velocity to the car which, starting from the upper terminal, then makes the trip to the lower platform.

LETTER LIST.

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WOMEN.

Ashley, Minnie, Elizabeth Aldrich, Gertrude Apgarde, May E. Abbey, Alice Archer, Florence Ashbrooke, Daisy Appelle.

Brown, Rosalyn, Miss D. Bennigan, Georgina Brandon, Stella, Hazel, Lillian Berry, Vera Bayvater, Mrs. Clarence M. Brown, May Blanchard, Florence Belmont, Connie Burton, Rosalie G. Brown, Millie Bennett, Clara Blandin, Laura Bloser, Velma Bennett, Laura L. Buchanan, Edith Blair, Adine Bennett, Lucy Blake, Lillian Bayer, Gusta Barthick, Katherine Brown, Mrs. Jos. Barrett, Maude Bohan, Violet Bennhill, Mrs. Edw. Brandt, Grace Belmont, Elizabeth Berkley.

Clark, Marguerite, Miss Cleveland, Mrs. D. W. Cottier, Mrs. Jos. C. Carr, Mabelle Cameron, Blanche Crosse, Marian C. Chapman, Mrs. Jos. P. Cotton, Rose G. Clement, Edith Curtis, Mary Castleton, Edith M. Cooke, Mrs. H. D. Clark, Phoebe Crosse, Mrs. J. Collier, Daisy Crane, Miss A. Clair, Adele Chase, Maude Cleveland, May Cameron, Sarah Cameron, Edith Curtis, Nannie Conner, Mrs. Carlisle Cumbo Compagnolia, Marion Cawthorne, May D. Collyer, Mary Carr, Adelaide Cummins.

Riley, Helen, Mary Dehan, Grace Dexter, Elizabeth De Witt, Rosie Dunedin, Marie Dare, Rosalie de Vere, Cecelia Dudley, Miss de Grasse, Lottie Dwyer, Edith Daniel, Mabel Dehan, Mrs. Edw. Dunstad, Edith Dehan, Anna Dale.

Eames, Louise, Margaret Evans, Edith Elwood, Millicent Evans, Sybil Ellison, Mrs. Ellis Ellsmere, Mrs. Edwin Emmett, Winnie Earl.

Foster, Minnie, Bessie Fitch, Amy Featherstone, Blanche Fuller, Mary Fairchild, Mrs. A. Fair, Mary Fowler, Agnes Fielder, Miss M. Fleetwood, Enid Fuller, Isabel Fulham, Janet Reid, Lucille Flavin.

George, Lillian B., Helen Gilbert, Helen Gilmore, Cora V. Gaskin, Cordelia Gilman, Constance Gilbert, Frank L. Gilbert, Edith L. Gaskin, Miss A. Gilbert, Florence Gale, Mrs. W. C. Gaskin, Grace Gaskin, Mrs. H. C. Goodwin, Constance Goodwin, A. Gautier, Lena B. Goodwin, Genevieve Goodwin.

Hughes, Lee, Bessie A. Hayes, Mabel F. Hamilton, Mabel Hallett, Maud Hughes, Gertrude Hyman, Julia Hawkins, Maud Harris, Gertrude Hyman, Mrs. E. A. Hamilton, Alice Harris, Grace Hoey, Mabel Hawthorne, May C. Howard, May Hill, Mary J. Hoyt, Helen Hume, Miss A. Heaney, Anna Hamilton, Helen Hart, Carolyn M. Hamill.

Johnson, Katherine, Virginia Johnson, Mrs. Earl Johnston, Alice Johnston, Minnie Fowler, Blanche Jones.

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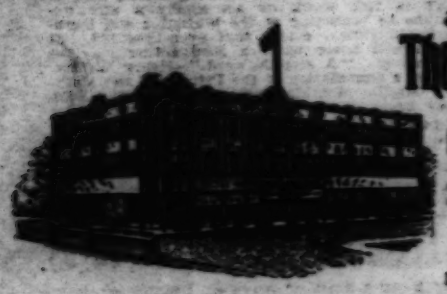

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